

# MUSICAL AMERICA



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## PLAN TO AID OUR SINGERS IN PARIS

**Mrs. William E. Corey to Spend  
\$1,000,000 to Establish  
An Opera House**

**Only American Artists Will Appear  
There and Jean de Reszke Will Have  
Charge of Work—An Opera School  
to Be Feature of Project**

A cable despatch received from Paris this week describes Mrs. William E. Corey's plan to establish an American opera house in that city, for the introduction and employment of American artists exclusively. Mrs. Corey, who was formerly Mabel Gilman, a Jean de Reszke pupil and light opera singer, has enlisted the cooperation of her husband, who is president of the United States Steel Corporation, and it is said she will spend \$1,000,000 in carrying out her ideas.

Besides affording a means of introducing promising American singers to the Parisian public, it is Mrs. Corey's intention to establish a school of operatic art for the instruction of students who are not able to meet the expenses incident to an education of this kind.

It is asserted that as a music student in Paris, Mrs. Corey was so impressed by the hardships that beset American musical aspirants there, that she determined, if her own fortunes ever turned, she would devote the rest of her life to an amelioration of their conditions.

Since she and her husband went to Paris a couple of months ago Mrs. Corey has been pursuing her own musical studies under de Reszke. Together they evolved the plan of the new opera house. The site is still to be chosen, but Mrs. Corey has practically decided upon a plot of land in the neighborhood of the Etoile. The construction of the new building will probably begin in the Autumn.

M. de Reszke will be director of both the school and opera house.

### Vernon Stiles for Vienna Opera

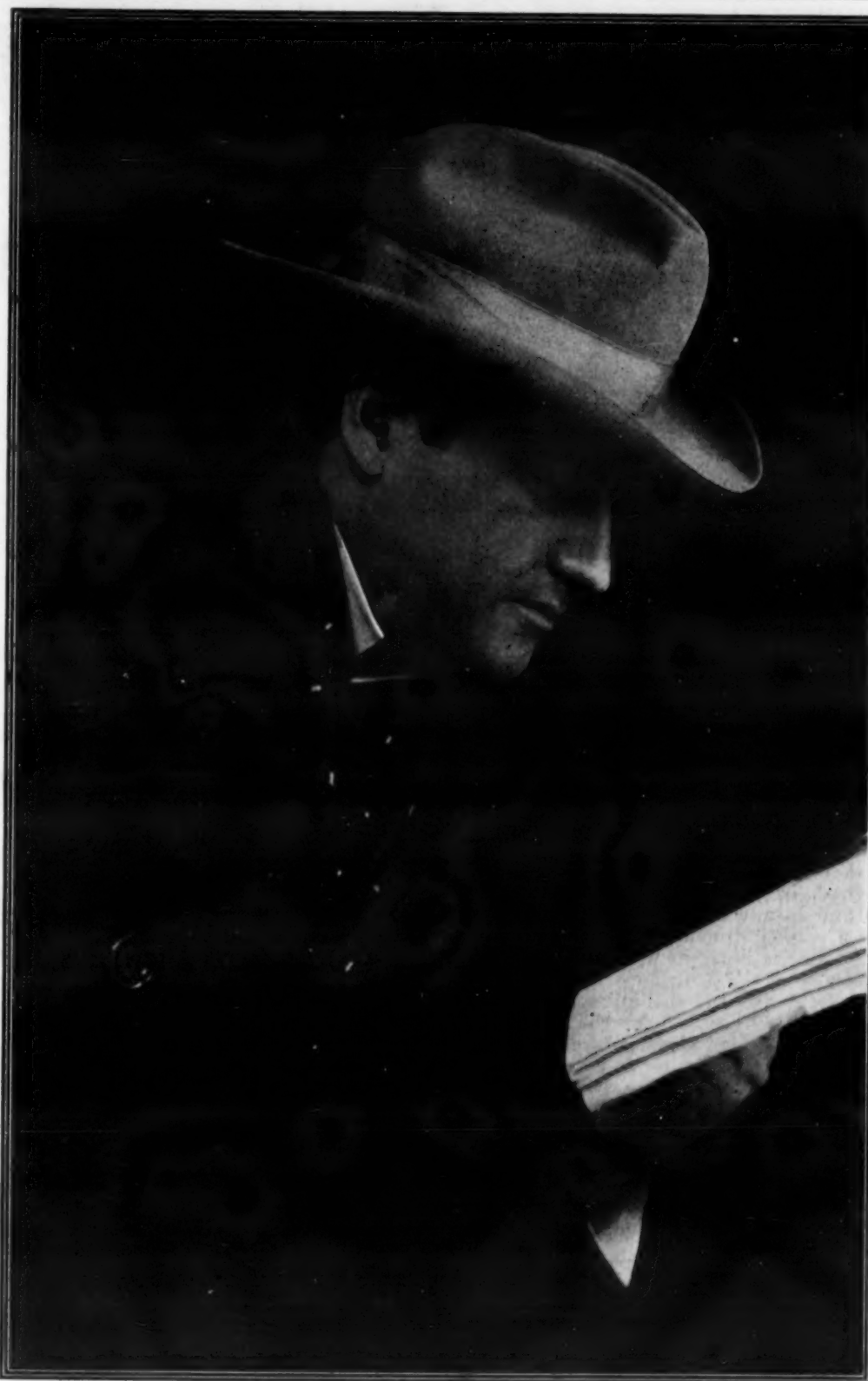
VIENNA, June 30.—Vernon Stiles, the American tenor, who sang *Pinkerton* in Henry W. Savage's "Madama Butterfly" production last Winter, has been engaged for the Vienna Court Opera for the next six years. He is to take leading rôles. By the terms of his contract he will be free after the first three years to return to sing in America for five months in the year.

### Helena Stone, Harpist, Weds

Helena Stone, the well-known American harpist, was married on June 27, in the Methodist-Episcopal Church, Grand Rapids, to H. J. Torgeson. Mr. and Mrs. Torgeson will reside in Baltimore. As Miss Stone, the bride won distinction as soloist with the Theodore Thomas and other orchestras. She has also been successful in the transcription of music for the harp.

### Leipsic Baritone to Replace Van Rooy

A dispatch from Leipsic announces that Andreas Dippel has engaged Hans Soomer, the leading baritone of the Leipsic Municipal Opera, to replace Anton Van Rooy in the Wagner operas, at the Metropolitan next season.



ALBERT MILDENBERG

**The Fact That Alessandro Bonci Has Consented to Create the Title Rôle of This  
Young American Composer's "Michaelo" at the Vienna Court Opera Next Fall  
Augurs Favorably for an Early Production of the Work at the Metropolitan,  
Where as Yet No Opera by an American Has Ever Been Given**

### DIRECTOR KEGRIZE REELECTED

**He Will Again Conduct the New Seattle  
Symphony Orchestra**

SEATTLE, WASH., June 30.—At the business meeting of the Seattle Symphony Orchestra Society a general election of officers took place, resulting in the return of the entire board of former officials, and the reelection of Michael Kegrize as conductor. Those who will serve until the close of the Alaska-Yukon-Pacific Exposition are Mrs. C. D. Stimson, president; Mrs. H. D. Hanford, first vice-president; Mrs. A. B. Stewart, second vice-president; Mrs. E. C. Hughes, treasurer, and Mrs. S. K. Waterman, secretary. The following women were elected to serve on the board of trustees: Mrs. James D. Hoge, Mrs. E. C. Hughes, Mrs. A. S. Kerry, Mrs. Winfield Scott Smith and Mrs. A. B. Stewart.

### CASH BALANCE OF \$5,243

**President Maxwell, of Cincinnati Festival Association, Makes Report**

CINCINNATI, June 30.—At the annual meeting of stockholders of the Cincinnati May Festival Association, Lawrence Maxwell, Jr., president, reported a cash balance of \$5,243.84.

Frank Van der Stucken, to whom is largely due the credit for the artistic success of the last two festivals, has been engaged as musical director for the nineteenth festival, to be held in May, 1910. He will spend the coming year in Europe and return in September, 1909, to take charge of the chorus. During this Winter the rehearsals will be conducted by Alfred Hartzel, teacher of music in the public schools, who trained the children for "The Children's Crusade" so successfully.

## MUSIC TEACHERS OF N. Y. STATE CONVENE

**Meeting of Pedagogists Lasts Three  
Days at Buildings of  
City College**

**Interesting Papers Read and Programs  
Given by Well-known Musicians—  
Delegates from Thirty-three Counties  
Attend the Convention**

The twentieth annual convention of the New York State Music Teachers' Association began on Monday, June 29, at the College of the City of New York, but the first day was merely preliminary, and the real convention actually got under way on Tuesday.

Then things went with a rush. There were delegates from thirty-three counties of the State present, but these, with many others present, could not fill the great hall of the college when Samuel Baldwin at the organ accompanied the singing of "America" by the entire assembly.

After the address of welcome by Adolph Werner, of the College of the City of New York, there were reports of officers, and that formality over, President J. Warren Andrews made his annual speech. Then the gathering divided into groups, the members and delegates going to the particular "round tables" they were interested in.

Louis Arthur Russell was in charge of the meeting on "Voice;" E. M. Bowman presided at the gathering of teachers of piano music. Dr. Gerrit Smith lead the "organ" meeting; Herwegh von Ende, that of the orchestration work, and Carl E. Schmidt was "chairman" of the public school group.

At noon Ruby Belle Mason, of Buffalo, gave an organ recital, and in the afternoon Mr. Baldwin made the great organ thunder or lisp or sigh beneath his magic hands. His was a long program, including the prelude and fugue in E Flat Major of Bach and the Prelude to "Parsifal," of Wagner, and certainly all of the teachers who could possibly be present were there.

In the afternoon there was a recital by the quartet of the Church of the Divine Paternity, consisting of Estelle Harris, soprano; Cornelia Marvin, contralto; John Barnes Wells, tenor; and Tom Daniel, bass. This was a fine illustration of modern church quartet music.

Rose Ford gave a violin recital in the early evening, and later the Cantata Club of New York, with Albert Gerard Thiers as director; Flavie Van Den Hende, 'cellist; Miguel Costellanos, pianist; and J. Frank Rice, violinist, made an excellent impression, even upon the critical audience.

On Wednesday there were the regular round tables, also one on kindergarten, where Carrie L. Dunning wondered whether there were room for improvement in teaching scientific rudiments of music to beginners. In the afternoon there was an organ recital by Gottfried H. Federlein, a piano recital by Mary Wood Chase, an organ recital by Will C. Macfarlane, a violin recital by Clarence de Vaux-Royer, and then a necessary, although comparatively dismal, business session.

Officers were elected on Thursday. Every county in the State is entitled to a vice-president. MUSICAL AMERICA will have a comprehensive account of the convention, and will strive to show what have been its accomplishments next week.



## THE AMERICAN MUSIC STUDENT IN ITALY

A Few Reasons Why Our Singers Find "Operatic Careers" Difficult to Realize—Head of Musical Agency Says They Refuse to Adapt Themselves to Local Conditions—Converting a Cobbler into an Operatic Star in Three Months—The Cost of Acquiring an Education Abroad—What It Means to Study at the Giuseppe Verdi Conservatory in Milan

By Elise Lathrop

MILAN, June 20.—But a few weeks ago the head of one of the most important musical agencies in Milan, that operatic center, not only of Italy, but for operatic engagements all over the world, said to me: "Young American singers, and especially women, should find many opportunities for an operatic career in Italy. There is a decided opening for them."

Coming from an Italian this rather surprised me, and my face must have expressed my surprise, for he continued:

"I mean what I say. There is no question that Americans, especially the women—I cannot say much of the men, for in the first place few come over here—undoubtedly have the finest voices in the world now. (This gentleman, besides the many singers whom he is called upon by reason of his profession to hear in Milan, has been in America)."

"All of our fine singers are being lured away from us by the large sums of money which they can receive outside of Italy, and which we cannot afford to pay them. Where are the young singers to come from who may take their places? Not from Italy, as far as concerns the women. Why not from America? There is just one reason why not, and that is due to the Americans themselves."

"What do you mean?" I asked.

"The Americans who wish a career in Italy come here too late. They come after they have studied for years in their native land and are thoroughly imbued with a method, call it American, German, what you like, at all events, it is not Italian. With these singers there is a certain hardness, a rigidity, in short, something which is absolutely opposed to Italian ideas and tastes. After years of study they find it difficult to overcome this lack of pliability, or rather they seldom realize that there is anything to be overcome. They declare that they are ready for an operatic career. Perhaps they are, but only in their own country. Very well, let them seek an operatic career in America, they cannot succeed in one in Italy."

"They go home and complain of Italian prejudice," he went on. "It is not prejudice. Italians are willing to listen to singers of any nationality, and applaud them if they please. The Americans fail because of their lack of adaptability."

"You really think so?"

"I know it. Russians and Poles come here, and with voices not as beautiful as those of the Americans succeed where the others fail. Why? Let me give you one reason. The average Russian or Pole speaks Italian more fluently ten days after her arrival here than does the average American after a year."

"The American refuses to adapt herself to Italian life. She lives if possible in a hotel here, for she 'must be comfortable.' By this she means that she must live as nearly as possible as she would in her own land. She scorns to live among Italians. Now that one should insist upon decency and comfort is to be understood, but if she has come to Italy to have a career among Italians should she not try to understand, to become partially acquainted with the tastes of the people whose applause she hopes to win?"

I agreed that this was but reasonable.

"But do not think that the American students here in Milan form a little coterie

among themselves," he resumed. "They seem anxious to avoid each other. They certainly show no friendly spirit. They see only their two or three chosen friends, live in their hotels or pensions, speak English, do not try to learn to speak Italian, and then rail at the 'prejudice of Italians' when they fail to secure an operatic engagement, or do not succeed after having obtained one. As a class they are not thought at all highly of as students, for they are continually rushing to a different teacher. Yet many teachers in this city have built up large classes, have become popular and are making fortunes out of American pupils. And some of these teachers are tyros with

This career frequently begins after but two years of study. Think of a country which can transform the young mechanic or day laborer, the nurse or chambermaid in but two years into a singer acceptable, to say the least, in a leading rôle in grand opera, and not by any means always in a small, insignificant city, either. I myself once heard a tenor sing the difficult tenor rôle in "I Puritani," in a large Milan theater, and it was commonly reported that three months before he was a cobbler, singing at his bench, as he worked at his trade. And he sang with success in critical Milan, be it understood.

Yet the cost of acquiring a musical edu-

courses of instruction in any branch of music may be briefly summed up thus: the applicant must speak Italian and pass successfully an examination. To enter is not, however, as simple as this sounds, for in the department of singing, for instance, there may be but twenty-four students at one time, as there are three teachers, each limited to eight pupils. Each year there are apt to be but five or six vacancies in this department to be filled.

Before anyone is allowed to take the entrance examination he must also present a certificate of birth, one testifying that he is of sound constitution, a certificate of vaccination, a recent certificate of good conduct, and another that he has passed from at least the third elementary class in the Italian public schools, or that he has an equivalent education, if under ten years of age, or if older, that his education has advanced proportionately.

This Milan Conservatory is one of six supported by the Italian government, the others being located at Naples, Florence, Parma, Rome and Palermo. The directors of these conservatories are appointed by the king, upon the suggestion of the Minister of Public Instruction. All salaries and all expenses are paid by the Government.

There are courses of instruction in singing, piano, organ, all orchestral instruments, and in musical composition. The duration of the principal courses of instruction is as follows: Composition, six years for the normal course, three years of harmony, three years of counterpoint and fugue; three years in the superior or advanced course of actual composition. Singing, three years in the normal course; one in the advanced. Organ, piano, harp, violin, viola, and cello, seven years normal course, two years advanced. Other orchestral instruments, five years normal course, one advanced. Those failing to pass the examinations for promotion to the advanced classes must leave the Conservatory. They are, however, given certificates for the work done in the normal courses, but diplomas are awarded those only who successfully complete the prescribed courses.

The additional courses of study required of all students are especially interesting. Thus, students of singing are required to study piano for three years, declamation and gesture two years, during the normal course, during the advanced course, scenic art, elementary harmony, poetic and dramatic literature, and they may, upon obtaining the permission of the director, attend any other of these so-called complementary courses. They are instructed in the physiology and hygiene of the vocal organs, and the story and technique of singing. They are also given special practice in accompanying and transposing, and at the frequent conservatory pupils' concerts, the accompanist for both singers and instrumentalists is almost always a pupil.

Students of string or wind instruments must study the piano for four years, those in composition five years. These latter are also required—Oh! wise ruling—not only to study organ for one year, either violin or viola for two years, the story of music and practice of accompaniment for two years, poetic and dramatic literature for two years, but also singing, the physiology of the vocal organs and actual vocal practice for one year. The young composers who leave the Milan Conservatory will have no excuse for writing music which makes impossible demands upon the voice.



THE GIUSEPPE VERDI CONSERVATORY IN MILAN

whom an Italian would not think of studying."

I made inquiries, I heard the same thing. Especially was the changeability of the American student dwelt upon.

Now Milan is much like any other large city, there are quantities of singing teachers, good, bad, and indifferent. It is always and in any case a difficult matter to select a singing teacher. How much more so when one is ignorant of the language, to say nothing of the difficulty of profiting fully by lessons given in this unknown tongue. Another difficulty exists for the American. The average Italian sings naturally, with a voice placed forward already by nature and his language. The average Italian who is training for an operatic career—and almost all singing students are training for opera—rarely pays for his or her lessons. He or she usually is a child of the people. Someone hears Giovanni or Maria sing at some humble occupation, praises the voice, suggests a singer's career. The girl or boy and his parents or relatives have no money, but there are the government conservatories, or, failing to enter these, there is always some maestro who, if the young voice seems really promising, is perfectly willing to cultivate it on speculation, with a contract insuring repayment for these lessons after the pupil has entered upon his career.

cation in Milan is less than in a large city at home, but with this advantage go disadvantages. Milan, compared to other Italian cities, is not a cheap residence. It is, however, possible to find a good pension for six francs a day, even heated, or for, say \$8.40 a week. But it will require search. A singing lesson every day but Sundays and holidays may be had from a really good teacher for 150 francs, \$30, a month, and this arrangement is quite the common one in Milan. But one may also find a good teacher at five francs a lesson, and not take a lesson every day.

The Winter climate in Milan is trying. There are fogs, much rain, and it is damp and cold for several months. One American gentleman who has lived in Milan for some years, told me that American singers or students seemed to catch cold in the Autumn, and keep it through the Winter.

A visit to the famous Milan Conservatory, the Giuseppe Verdi Conservatory, as it was re-christened some years ago, although it existed as an institution long before, brought the statement that although it is open absolutely without charge to sufficiently talented students of any nationality whatsoever, there are at present no young people from the United States enrolled among the students, but a few from South America.

The requirements for admission to the

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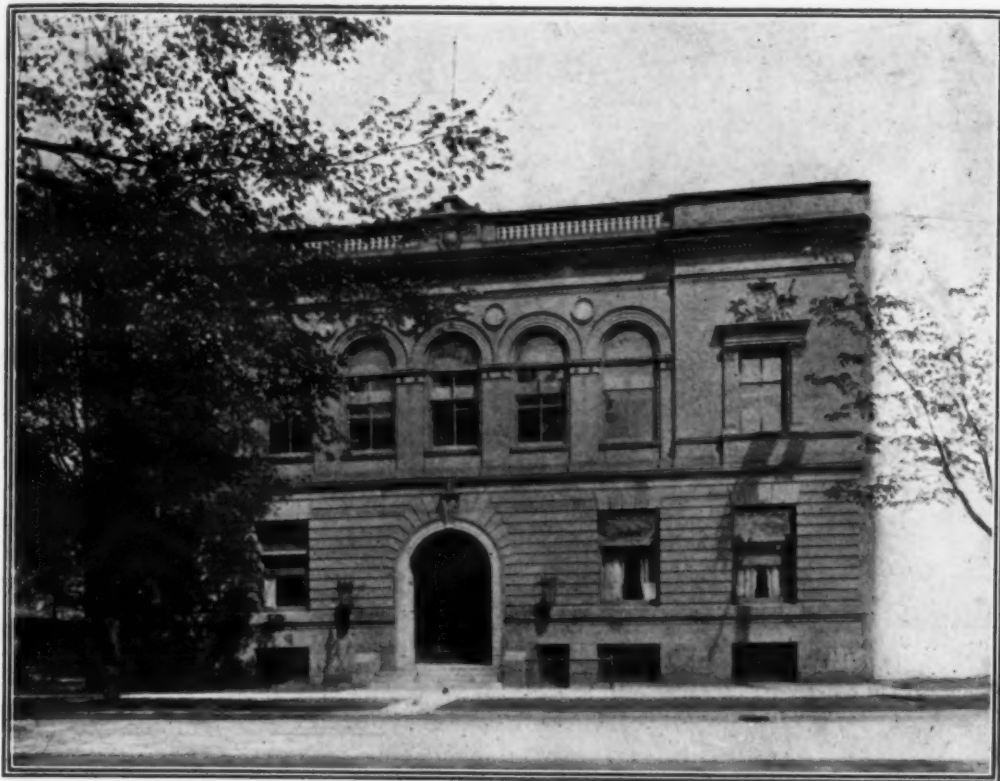
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## WOMEN'S MUSICAL ORGANIZATION OWNS ITS OWN CLUBHOUSE

St. Cecelia Society, Most Progressive of National Federation Branches, Is the Only Body, with Similar Object, That Maintains a Home—Will Be Center of Interest During the Coming Biennial Meeting



Courtesy of Grand Rapids Evening Press

### HOME OF THE ST. CECELIA CLUB, GRAND RAPIDS

GRAND RAPIDS, MICH., July 6.—In some respects the biennial meeting of the National Federation of Musical Clubs to be held in this city next Spring is one of the most important events scheduled to take place in Grand Rapids during the year. It is fitting that it should take place here, for the organization of these clubs had for its first president a Grand Rapids woman,

Mrs. Charles B. Kelsey, who is at present the official head. The organization is general in its character and appeals to every lover of music.

Fourteen years ago the beautiful club house built and owned by the St. Cecelia Society was dedicated. St. Cecelia looms large in musical affairs held in Grand Rapids. It was away back in 1893 when the realization of what the society had long



Courtesy of Grand Rapids Evening Press

### PARLOR OF THE ST. CECELIA CLUB BUILDING

desired came to its fulfilment, and it was in September of that year that the corner stone of its building was laid.

This is the only club house owned and occupied by a women's musical club in the United States and the architectural beauty of the structure is a source of pride not only to the members but to the entire city.

The idea and the legend which seems to be in the mind of every member of St. Cecelia

is that "Every member take up the good work; after we older ones have passed into 'the life beyond,' then let our children's children take up the work that we have left unfinished." This is a part of the engraving on the corner-stone of the building.

The officers are most of them young women, all of them well-known in Grand Rapids as being progressive along any line which they may be called upon to follow.

## MISS LE ROY HAS MELBA'S CADENZAS

### Australian Prima Donna Presented New York Soprano with Her Original Scores

There is a singer in New York who possesses the original scores of the cadenzas used by Nellie Melba in her principal opera rôles, and who has had the privilege of personal coaching with the great Australian prima donna as to the correct interpretations of the rôles. This singer is Florence Drake Le Roy, the lyric soprano, in whose career Melba has shown the deepest interest, presenting her with these scores as a token of her warm personal friendship.

Miss Le Roy, who is a direct descendant of Sir Francis Drake, comes naturally by her exceptional musical endowments. She is a niece of the late Prof. Lauber, a noted violinist, who taught the children of the late Queen Victoria; while another uncle was a bosom friend of the late Sir Arthur Sullivan, whom he aided in many ways in his work by his advice and suggestions. Her musical training Miss Le Roy received in Paris, where she studied with Mathilde Marchesi. At the end of her first term she was featured at one of the principal concerts given during the season by Mme. Marchesi, which introduced her to one of the most representatively cultured and critical audiences of the French capital, including as, it did, many of the leading composers, musical connoisseurs and savants of the day. One of her most enthusiastic hearers was Emma Nevada, the American prima donna, who, on hearing her trill, remarked, "Why, she trills like a bird;" whereupon Mme. Marchesi rejoined, "There has been nothing like her since Jenny Lind."

In addition to singing most of the great soprano rôles in the French, Italian, Ger-



FLORENCE DRAKE LE ROY

Mme. Melba Has Shown the Warmest Interest in the Career of This American Soprano

man and English operas, Miss Le Roy has devoted a great deal of attention to the songs of the far East, notably Japan, one

of the most interesting features of her repertoire being a charming recital program that breathes the spirit of the land of the cherry blossom and chrysanthemum.

### HANDEL CLUB CONCERT

Grant Hadley One of the Soloists—Beethoven Oratorio Sung

CHICAGO, June 29.—The Handel Musical Club, under the direction of Clement B. Shaw, gave its last concert of the season in the Auditorium Recital Hall, Tuesday evening, June 23. James Swift, tenor, of the Imperial Quartet; Grant Hadley, baritone; Bertha N. Grinnell, soprano; Blanche Blood, viola soloist, and Lillie A. Schmidt, pianist, were the artists assisting. The Drake Orchestral Club, under the direction of Earl R. Drake, assisted, and played one number.

The Club sang Beethoven's "The Mount of Olives" and several other selections. To Grant Hadley, the baritone, were due the honors of the singers. His voice is a rich baritone of brilliant quality, and he is a musician of high attainments and has gradually been growing in his art until now he holds the position of one of our best baritones. The work of Blanche Blood, the viola soloist, was much enjoyed and the orchestra played commendably.

The chorus, under Mr. Shaw's able direction, is growing in popularity and its work on this occasion was the best by far of any which have been presented by the organization. "The Mount of Olives" is a difficult work and it was well rendered.

C. W. B.

### Returns from Three Years' Study Abroad

HARTFORD, CONN., June 29.—Laura E. Wheeler, violinist, has returned after three years' study in Brussels with Edward Dern and Ysaye. She is staying with her sister, Mrs. A. H. Cooley of Fern street.

W. E. C.

## TECKTONIUS GIVES HIS FIRST MUSICALE

Adams Buell and Volney Mills Perform at Racine, Wis., Concert

RACINE, WIS., June 29.—The first program of the Tecktonius Tuesday Morning Musicales took place last Tuesday morning in the spacious parlors of the Hotel Racine. A magnificent program was given by Adams Buell, the eminent young American pianist, and Volney Mills, the Chicago tenor.

Mr. Buell opened the program with the Bach-Tausig, Toccata and Fugue, and study on a violin caprice of Paganini-Schumann. The Toccata and Fugue was played in true Bach style, and served as a good introduction to what followed.

The difficult study on a violin caprice of Paganini-Schumann was splendidly interpreted, as was the Chopin Valse, op. 18.

In Chopin Mr. Buell excels in the Prelude op. 28, No. 4. He displayed a beautiful broad singing tone. The Grieg Nocturne, op. 54, No. 4, and the Brahms Rhapsodie No. 1 followed. The caprice of Brahms was delightfully played, clear and unhesitatingly, with good crisp tone.

The last group included the charming prelude from the "Suite Bergamasque," of Debussy, Nocturne No. 2, of Liszt, and "Rhapsodie Hongroise" No. 10, of Liszt, which numbers closed a program of great merit.

Volney Mills, the Chicago tenor, gave two groups, including "Across the Hills," of Rummell, Brahms's "Love Song," Homer's "How's My Boy?" and "Requiem," also Schumann's "The Green Hat."



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## WHAT IS BEING DONE IN EUROPEAN MUSIC CENTERS

ELMAN GIVES LAST  
RECITAL IN LONDON

Gertrude Peppercorn Reappears and  
Cavaliere Makes Début  
at Covent Garden

LONDON, June 23.—Mischa Elman, who is already heavily booked for his first American tour next season, gave his last recital here on Saturday afternoon at Queen's Hall, when he added another to his long list of successes by his playing of César Franck's Sonata for piano and violin, with Richard Epstein, Bach's Chaconne, Handel's Sonata in A Major, Sinding's Suite in A Minor, the Romance from Joachim's "Hungarian" Concerto, and Sarasate's "Caprice Basque." Associated with him in the recital was Tilly Koenen, the Dutch soprano, who has a large following in London. Besides singing numbers by Carissimi, Beethoven, Schubert and Schumann, she introduced Arnold Mendelssohn's "Zarathustra's Wiegenliedchen" and two songs by Max Mayer, "A Strange Story" and "Cuculain's Enchantment."

Ernest Sharpe, the American basso, chose modern English writers as the subject of his sixth recital at Aeolian Hall. Among the more interesting of the songs offered were Granville Bantock's "The Unutterable," Albert Mallinson's "O danke nicht" and Sir Hubert Parry's "Love Is a Bubble." Raymond Loughborough's "A Lament," May Dawson's "A Christmas Song," the "Hymn Before Action," by Walter Davies, a group by Frances Allitsen and songs by Landon Ronald, C. H. Williams and Noel Johnson were also included.

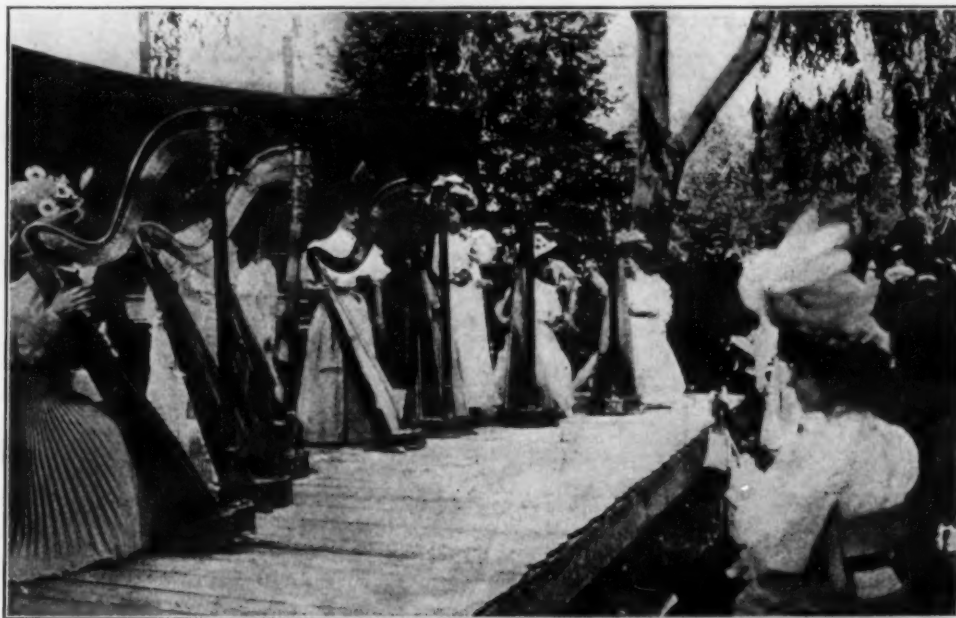
A number of seldom-heard compositions were presented at the concert given last Thursday to augment the funds of the seventeenth Universal Peace Congress to be held at the end of next month. Of these Max Bruch's cantata "A Flight into Egypt" was especially effective. Others were Liszt's "By the Waters of Babylon," Mendelssohn's "Veni, Domine," Chopin's "Vater im Himmel," Wolstenholme's choral ballad "Sir Humphrey Gilbert" and Stanford's cycle of songs from Tennyson's "The Princess."

Yesterday afternoon the ever-popular Julia Culp joined Paul Reimers, the tenor, in a choice program of German songs. The artists opened and closed the program with groups of duets, including Schubert's "Nur wer die Sehnsucht kennt" and "Liebe ist ein süßes Licht," Brahms's "So lass uns wandeln," Saint-Saëns's "Viens" and Dvorak's "Der letzte Wunsch" and "Der Abschied." Mr. Reimers sang *Lieder* by Schubert, Schumann and Brahms, Dvorak's "Songs My Mother Taught Me" and Rogers's "At Parting." Mme. Culp contributed a group by Landon Ronald, "Peace and Rest," "Away on the Hill," "The Still, Winding Road," "Tis June" and "A Southern Song."

Gertrude Peppercorn, who is well known in America, was warmly welcomed last night at Bechstein Hall, when she played Chopin's Barcarolle, Schumann's Arabesque, Novelette in E, "Nachtstück" in F and "Traumeswirren," and Liszt's "Au bord d'une source," "Sursum Corda," "Deux Follets" and "Dante" Fantasia.

Another of yesterday's concert-givers was Joseph Hollman, the cellist, who, with Jeanne Blancard, played Saint-Saëns's Sonata in C Minor, Handel's Sonata in G

## ROMAN SOCIETY—GIRLS IN HARP CONCERT



The popularity of the harp as an instrument for amateurs in Rome and other Italian cities is indicated by the accompanying reproduction of a photograph taken of a group of six society harpists playing a program of ensemble numbers at a recent concert arranged in aid of a public charity in the Italian capital.

Minor and Grieg's in A Minor for 'cello and piano.

Since his return to Covent Garden Alessandro Bonci, the Italian tenor, has been delighting his old friends and making many new ones. The performances of "The Barber of Seville," in which he appears with Tetrassini, Gilbert, Sammarco and Marcoux, have been crowding the house. On Friday he added another rôle to the repertoire in which he has been heard here, by singing *Nadir* in Bizet's "The Pearl Fishers," revived especially on Tetrassini's account. With Sammarco as *Zurga* and Marcoux as *Nurabad* the performance was on a high level throughout. On Wednesday Melba appeared in "La Traviata," the *Alfredo* once more being sung by Otto Marak. Such is the popularity of "Madama Butterfly," or *Emmy Destinn*, or both, that there were two performances of the Puccini opera last week. The cast was the same on both occasions, with the exception that Walter Hyde was Tuesday's *Pinkerton* and on Saturday Zenatello played the part.

The week's new singer was Lina Cavaliere, who made her début in "Manon Lescaut," with Zenatello and Scotti as her principal associates. Mme. Cavaliere, who is remembered here from her music hall appearances of six or seven years ago, seemed to please the audience. E. B. M.

## DIPPEL KEPT BUSY IN BERLIN

Chicago Editor Asks for Square Deal  
in Opera for Windy City

BERLIN, June 27.—Andreas Dippel, administrative director of the Metropolitan, is working at the rate of sixteen hours a day just now, according to a statement he made yesterday to the correspondent of a New York paper.

"I am putting in an inordinately hot European Summer," he said, "in hearing opera in Berlin, Dresden, Munich, Vienna, Milan, Paris, London and elsewhere. When I have had a look at everything worth while I shall determine what we ought to have, and get it."

"The greatest novelty in our repertoire will be d'Albert's 'Tiefland,' which may be best described as a problem opera. The

theme and action are intensely dramatic, besides lending themselves to a superb staging. I myself shall be responsible for the scenic production, and hope to furnish New York with a genuine artistic triumph."

John C. Shaffer, the proprietor of the Chicago *Evening Post*, who has been spending a week at the Hotel Adlon, is trying to persuade Mr. Dippel to give Chicago a squarer deal in grand opera than the Windy City has heretofore received, pointing out that the Metropolitan organization's double chorus system ought to permit the sending of a first-class company of soloists and choristers to Chicago while the other company is supplying New York.

Besides "Tiefland," two novelties to be produced at the Metropolitan next season will be Smetana's "Die verkaufte Braut" and Tchaikovsky's "Pique-Dame." Orders for the scenery for these three operas have already been placed with Blaschke & Co., of Vienna, the firm that furnished Mr. Conried with the scenery for "Parsifal." It is also practically decided now to give Goldmark's "The Cricket on the Hearth" in English, the composer having agreed after several consultations with Mr. Dippel to make certain changes and introduce new parts to suit the taste of the American public.

## GRACE ALMY IN PARIS

Southern Teacher Will Be in Frank  
King Clark's Bayreuth Party

PARIS, June 27.—Grace Almy, head of the vocal department of the Brennu Conservatory of Music at Gainesville, Ga., one of the largest conservatories in the South, and the first assistant, Miss Trotter, are at present in Paris studying with Frank King Clark.

They will accompany Mr. and Mrs. Clark on the proposed trip to Bayreuth where these well-known instructors will conduct a class throughout the Summer. Felix Hesse will also be a member of the party. Grace Foote, another student of Frank King Clark, will leave the Paris studio in the Fall to take up professional work.

Charles Clark, the American baritone, has been singing in Paris again lately.

PARIS DISCUSSES A  
NEW "MARGUERITE"

Mary Garden Original in an Old  
Rôle—Why Jean de Reszke  
Resigned

PARIS, June 22.—Mary Garden's *Marguerite* is still being talked about in opera-going circles. Those who saw and heard the Scotch-American prima donna as *Thais* were extremely skeptical as to the outcome of her undertaking the heroine of Gounod's familiar opera, although she had already essayed the rôle in Brussels. In the recent performances of "Faust," however, she offered an impersonation so distinctively individual as to invest a character that generally is represented as an insipid little simpleton, with fresh charm. Her *Marguerite*, even if vocally inferior to many others, is none the less perhaps the most convincing representation of the rôle the Paris public has witnessed. Her acting was vital throughout, poignantly pathetic in the death scene.

At the Opéra Comique the revival of "Pelléas et Mélisande" is drawing capacity audiences. Maggie Teyte, who is Miss Garden's successor as *Mélisande*, has a difficult task to perform, but is acquitting herself creditably. The general production is most artistic.

The pieces chosen for this year's public concours of the Paris Conservatoire were: for violin, Dvorak's Concerto, op. 53; 'cello, Schumann's Concerto; viola, d'Enesco's "Konzertstück"; piano, men's class, Chopin's Fourth Ballade; piano, women's class, Saint-Saëns's Sonata, No. 2.

In his letter to M. Messager, presenting his resignation as Singing Director of the Opéra, Jean de Reszke explained that the conditions which had arisen had given to the functions of his position a character "too platonic."

## MELBA CELEBRATES

\$10,000 Realized from Special Matinée  
Organized by Australian Diva

LONDON, June 27.—The special matinee given at Covent Garden on Wednesday by Nellie Melba, in celebration of her twenty seasons of activity in opera in London, was a pronounced success. Nearly \$10,000 was realized by the London Hospital.

The program consisted of the first act of "Madama Butterfly," sung by Emmy Destinn, Mme. Lejeune, Walter Hyde and Antonio Scotti; and the first act, likewise, of "La Traviata," in which Mme. Melba was supported by Caroline Hatchard, Otto Marak and André Crabbé. The King and Queen were both present, and the house was filled with a fashionable gathering. Big prices were paid for many boxes, Sir Ernest Cassel heading the list, with \$500 for his.

Thomas Salignac, the French tenor, who will be at the Opéra Comique again next Winter, has been engaged for the Théâtre Royal, at Ostende, Belgium, for the Summer season.

Ida Hiedler, the Wagnerian soprano, who has just retired from the Berlin Royal Opera, has sung at the Kaiser's invitation since 1887.

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DEAR MUSICAL AMERICA:

I felt in my bones, as soon as I saw them, that *he* would do it and that *she* would do it.

He was a respectable, fairly well dressed man of over fifty. In front of him, reposed two soft fried eggs.

I knew he would eat them with his knife.

He did!

She was a neat person of uncertain age, in a white shirtwaist—a school marm, I learned later. When she eyed the piano I knew she was going to play the "Merry Widow Waltz!"

She did!

And to think that I came over 300 miles into the very heart of the Adirondacks to get peace and a chance to land a trout or a small-mouthed bass!

Trout!—Yes! You can catch them—if you know how—but when you have them, what's the use? The natives murder them in the cooking.

\*\*\*

The National Association of Credit Men has just held its thirteenth annual convention in Denver.

Who are the credit men?

They are the men in the banks and business houses of standing all over the country who say "yes" or "no" if you want a loan or credit!

One of these credit men, O. W. Hill, treasurer of the Carnegie Trust Co., stated in an interview in the *New York Herald*:

"If a man has what I call 'musical ears' I am always suspicious. He may be the best fellow in the world, strictly honorable, with good intentions and high aspirations, but if he has the musical ear that goes with an artistic temperament, look out for him when it comes to credit! He's sure to be visionary, and isn't a safe business man!"

I am afraid our friend, O. W. Hill, is absolutely right.

While some—a few—musicians and musical people are scrupulously exact in all their business relations, the majority are not!

How many composers have made a fortune except for their publishers?

How many singers—even the most successful—have left even a competence?

How many teachers have been able to secure even a fair living?

Why?

They are not good business people!

Is it because, as Mr. Hill says, they are "visionary"?

Or is it, perhaps, because "the work" rather than its "reward" attracts them?

As a rule people with "music in their souls" are not money hungry.

Their sense of "harmony," of "proportion," makes them unable to get often even their just due. A tale of suffering will bring out their dollars much more quickly than a chance at a profitable investment.

They rarely save!

Why?

Because they want to enjoy life rather than leave a pot of money to those who never earned it!

Business must be conducted on sound principles or the country, the world, would go to smash.

But what a hard, cold, sordid world this would be if there were no people in it with "musical ears" and we were all able to pass the scrutiny of the whole body of credit men, in annual convention assembled!

\*\*\*

Our dear Jean de Reszke's nose is out of joint and he has left the Paris Opera House in disgust.

It seems that "our dear Jean" always had an ambition to guide and direct the singers at the grand opera in Paris, where he has scored some of his greatest successes. It was even rumored that "our dear Jean" was going to start an opera house of his own in Paris.

I never put any faith in the announcement. I know "our dear Jean" too well to believe he would ever risk a dollar—that is, of his own—in any such enterprise.

"Our dear Jean" is very frugal!

When the new managers of the Grand Opera House, Messrs. Messager and Broussan, took charge, they asked "our dear Jean" to collaborate!

They wanted his name, and so gave him the title of "singing director," but they never gave him anything to do!

So "our dear Jean," after six months' patient waiting, resigned, and, to add to his mortification, his resignation was accepted.

However, "our dear Jean" has one supreme consolation—he can always retire to his Polish estates, breed horses and give his brother, the dear Edouard, lessons in singing!

\*\*\*

Like "our dear Jean," the great and only Sarah Bernhardt has her nose also out of joint in Paris. They have just made Caruso a Knight of the Legion of Honor because he sang for the benefit of the French Authors' Society, and they have conferred the same honor on the basso, Chaliapine—remembered here for his masterly performance of "Mephisto"—because he scored an enormous success in the Russian opera "Boris Godounow." Now the lithe, agile, and sweet-souled Sarah has been waiting—and without success—for this same honor, all the years—and they are very many!

Do you wonder that Sarah has a crooked nose?

\*\*\*

Like Paderewski, Eugene d'Albert is looking for future fame to his work as a composer rather than as a pianist.

Andreas Dippel has announced, from Berlin, that the greatest novelty of the forthcoming season at the Metropolitan Opera House is to be d'Albert's "Tiefland."

"The opera is dramatic and lends itself to superb staging," so says Dippel.

As Dippel also says that he himself is to be responsible for the production we may expect something out of the ordinary, musically, dramatically and scenically! "Tiefland," you know, has been a triumph in Austria and Germany, though it was first

## CORNERSTONE LAID IN PHILADELPHIA

Oscar Hammerstein Performs Simple Ceremony in Connection with His New Opera House—Records of His Stars Preserved



Scene at Unveiling of Cornerstone of Philadelphia Opera House—Oscar Hammerstein Stands at Extreme Right, with Arthur Hammerstein Standing Between Him and the Stone

PHILADELPHIA, June 29.—The cornerstone of the Philadelphia Opera House was laid by the impresario, Oscar Hammerstein, assisted by his son, Arthur, last Friday morning. The two men mounted a small platform at the corner of the building, and, at a signal from the elder, the block was swung into place. His son handed him a silver-gilt trowel with which he smoothed the mortar, and a silver mallet, with which he tapped the stone and settled it in its bed.

The cornerstone contained a copper box, in which were placed photographs of Oscar

Hammerstein, Cleofonte Campanini, Nellie Melba, Luisa Tetrazzini, Mary Garden, Emma Calvé, Eva Tetrazzini-Campanini, Giovanni Zenatello, Charles Dalmorès, Mario Sammarco and Maurice Renaud.

The box also contained talking-machine records of both Melba and Tetrazzini singing the "Mad Scene" from "Lucia;" Calvé, the "Habanera" from "Carmen;" Mary Garden, an aria from "Thaïs;" Dalmorès, the "Flower Song" from "Carmen;" Renaud, "Noël Païen;" Sammarco, an aria from "The Masked Ball;" Zenatello, the "Morte d'Otello" from "Otello."

S. E. E.

produced in Prague, in 1903, without much success.

Well! so were "Faust" and "Carmen" first produced.

D'Albert was born of German and French parents, and in Glasgow, Scotland.

That's a combination that should win out!

His tour—as a pianist—some years ago in this country was chiefly remarkable because he played one distinguished make of piano in all his concerts, and then, just before his departure for Europe, gave a brilliant testimonial to another distinguished make of piano, just to show that there was no ill-feeling, you know.

Oh! these pianists!

\*\*\*

An apparatus has been invented by which you can see down your own throat and so see yourself sing!

Very pretty!

But I know a more useful apparatus, by which you can hear yourself talk as well as sing!

It's a Victor! (Forgive the advt.)

Did it ever occur to you that not one person in a thousand, not one in ten thousand, has any idea of how his or her voice sounds to others till they hear its reproduction in what is called a "Talking Machine?"

If you don't believe me, try it!

That prince of journalists, philosophers and good fellows, Henry Watterson, in a recent article in his paper, the world-famed *Courier-Journal*, of Louisville Ky., writes about Blind Tom, the blind musical negro prodigy, who died the other day:

"Whence the hand power that enabled him to manipulate the keys, the vocal power that enabled him to imitate the voice?"

"What was he? Whence came he?"

"There was a soul there, be sure, imprisoned, chained, in that black bosom!"

Thanks! kindly friend of the South! You have said what I tried to say, when I asked:

"How shall we account for capacity—the product of work—in a man, when that man never did the work necessary to produce the capacity. Where did he get it?"

\*\*\*

So gentle, little Jessie Shay, the pianist, has passed! A little Irish girl who made her way to great distinction against terrible obstacles and then, through an accident in a storm on a steamer, was so badly injured that her light went out!

Peace be with you, little maid!

You brought sweet music to many a tired and saddened soul!

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## GUIDING SPIRIT OF PITTSBURG CHORUS

James P. McCollum Has Been  
Director of Mozart Club  
Thirty Years

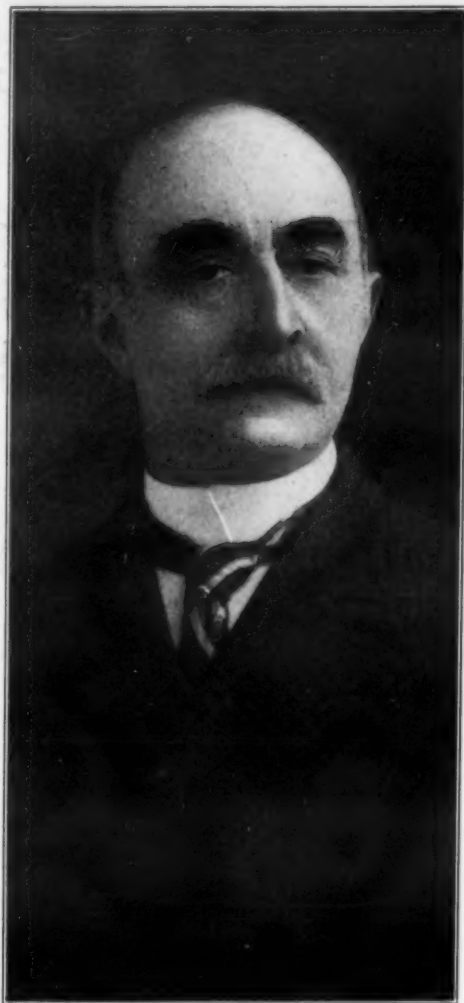
PITTSBURG, PA., June 22.—James P. McCollum, who has been reelected conductor of the Mozart Club of Pittsburgh, has been its guiding head ever since it was organized over thirty years ago. To him alone is given most of the credit for all the musical and many material attainments of the Mozart Club. With the exception of three or four weeks, he has missed only that many weekly rehearsals in his affiliation with the organization, and by his tact and complete disregard of selfish considerations, he has virtually donated his services and has eliminated the friction so frequently generated in societies of the kind.

That his services are appreciated is attested by the fact that no other man has ever been considered as conductor of the organization. The Mozart Club was incorporated in 1886 when its present name was adopted. It was brought about through the influence of John Gernert and some other local musicians with Mr. McCollum as the directing head.

The Boston Symphony Orchestra appeared with the Mozart Club from 1887 to 1893 with the exception of 1888 and gave symphony programs. The Thomas Orchestra also gave a series of concerts under the club's direction but since 1897 the Pittsburgh Orchestra has appeared where orchestra music was necessary.

The Mozart Club stands for the rendition of the great masterpieces of the musical art and the presentation of these works for public hearing. Many of the noted soloists of the world have appeared with the Club.

In addition to being conductor of the Mozart Club, Mr. McCollum is also conductor of the Mendelssohn Club of McKeesport, which is also composed of mixed



JAMES P. MCCOLLUM

Conductor of the Pittsburgh Mozart Club and One of the Best-known Musicians in That Section of the Country

voices. He is also a teacher of rare ability and has conducted several of the church choirs of this city. E. C. S.

Richard Copley, Henry Wolfsohn's right-hand man, was recently the object of an attempt made by a Spanish swindler to secure money for the assistance of a mythical relation. Mr. Copley received a letter from one Louis Rodriguez Copley, who traces a direct relationship to him and who, explaining that after becoming involved in political troubles he has been thrown into prison on the Spanish frontier as a French spy, begs him to forward \$1,000 to tide over

his "beautiful daughter," who is in Gibraltar, until his release. The fact that the letter showed an acquaintanceship with Mr. Copley's family history proves that the swindlers have confederates in this country supplying them with information.

Leroux's "Le Chemineau" has just been given at Budapest in the Hungarian language. The public evidently liked the novelty.

## BONCI TO SING "MICHAELO"

Albert Mildenberg's New Opera Will Be  
Sung First in Italian

According to a dispatch from London Alessandro Bonci has consented to create Michael Angelo in Albert Mildenberg's "Michaelo" when the novelty's premiere takes place at the Vienna Court Opera on November 1.

This opera is now contracted for by the opera houses of Munich, Dresden, Prague, Moscow and St. Petersburg, besides Vienna. It will be sung first in Italian, but the libretto is ready in French, German and English, as well. Mr. Mildenberg has been telling a London interviewer of a peculiar experience he had in Italy with an orchestra he had engaged to play the opera through:

"Musicians there are cheap. You only pay them three lire for six hours, so I hired a complete band. I had all the parts for the different instruments copied in New York. We started in all right and played through the overture. Then one of the musicians got up, put his instrument away and walked out without a word. Another did the same thing, and another, and another, until the whole fifty had gone. Of course I couldn't understand it, and what do you think the reason was?"

"It was because the parts were written out in America and their union only allowed them to play from scores copied in Italy. Of course I could not wait to have six thousand pages of music copied, so what do you think I did? I gave up just one little five-dollar bill to the whole crowd and they came back and played. It was the cheapest tipping I ever did."

## F. O. Thompson to Teach in Des Moines

MILWAUKEE, WIS., June 27.—Frank Olin Thompson, a member of the faculty of the Wisconsin College of Music, has been engaged as director of the piano department of the Des Moines Musical College at Des Moines, Ia., for the coming season. Mr. Thompson has been regarded as one of the strongest instructors at the Wisconsin College of Music and his recitals in Milwaukee have caused much favorable comment. M. N. S.

## Young Under Anderson's Management

John Young, the well-known concert tenor, who has gained so favorable a reputation in this and past seasons by his work, has come under the management of Walter R. Anderson.

Gustav Mahler directed the first concert at the Prague Exposition.

NEXT SAENGERFEST TO  
BE HELD IN MILWAUKEENorth American Sängerbund Selects  
Wisconsin Metropolis for Its  
Big Meeting in 1911

MILWAUKEE, WIS., June 29.—Milwaukee has been unanimously chosen for the next sängerfest of the North American Sängerbund. Mayor Rose of Milwaukee and Governor Davidson of Wisconsin sent letters of invitation to the sängerbund at Indianapolis, offering Milwaukee as the next gathering place of the organization.

Musical and civic societies of the city also joined in the request which seemed to meet with the approval of the recent sängerfest at Indianapolis. The next sängerfest will be held three years hence so as not to conflict with the national political conventions.

The new \$500,000 auditorium now building will be completed before the event and will offer one of the largest gathering places in the West.

President F. Bendel, of the Milwaukee Männerchor and his organization, R. B. Watrous, secretary of the Citizens' Business League of Milwaukee, and a large representation from the musical and civic societies of the city, made up the Milwaukee delegation to the recent Indianapolis Sängerfest. M. N. S.

## Luella Wait Returns from Prague

Luella A. Wait, a former violin pupil of David Mannes, and equally accomplished as a piano accompanist, has returned to New York from Europe, after spending a year in study with Sevcik, the celebrated violin teacher, in Prague and Pisek, Bohemia. Next Fall, after spending the Summer in the Adirondacks, she will devote her time to playing, accompanying and teaching in New York.

While abroad Miss Wait played in public on several occasions, receiving gratifying press comments. The leading Prague critics praised her highly, both as a violinist and as a pianist for chamber music.

## Brooklyn Girl to Study Abroad

Frances B. Roeder, of Brooklyn, sailed with her parents on the Majestic on Wednesday, June 24, to spend several years abroad in the cultivation of her voice, a coloratura soprano. Miss Roeder is only fourteen years old, but shows qualities of voice which promise to develop great range and power. Mrs. Roeder will remain with her daughter during her courses of instruction in Paris, Milan and Germany.

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## YOUNG VIOLINIST GRADUATES

## Nellie K. Eckert Completes Her Studies at Maryland College for Women

LUTHERVILLE, Md., June 24.—Nellie K. Eckert, who recently gave her graduation violin recital at the Maryland College for Women, is a native of Jeannette, Westmoreland County, Pa. She entered the music department of the Maryland College in 1906, and studied the violin with Howard



NELLIE K. ECKERT

Gifted Violinist of Jeannette, Pa.

R. Thatcher, who was also her instructor in harmony. Miss Eckert studied piano with Kate Dosh. She is the daughter of George Eckert, a prominent merchant of Jeannette, Westmoreland County, Pa. She was assisted at her recital by Arthur Oehm, pianist, director of the Maryland College for Women. She and Marie D. Umbenhen, pianist, were the only graduates from the Maryland College music department this season. W. J. R.

## SCHELLING AND PADEREWSKI

## How the Polish Virtuoso Kept His Promise to the Young American Artist

Ernest Schelling, the well-known pianist who is to appear in America again next season, studied for many years with Paderewski. The great Polish master heard Schelling play while a pupil at the Paris Conservatoire, and was so favorably impressed with his work that he sought him out after the concert and said, "Some day when you are ready for it come to me. I will teach you myself." For a time Schelling continued to work, practice and dream of the future. Then at last one day he felt that the moment had come for the fulfilment of Paderewski's promise. He had accomplished all that he could accomplish alone; he was now ready for the finishing process of that master hand. He

was too inherently an artist to consider the discouraging possibilities. It never crossed his mind, for instance, that Paderewski might have forgotten his promise. The foolish-wise world knows these possibilities well, the young genius disregards them all. And so it happened that Ernest Schelling set sail for Europe, upon a pilgrimage to the shrine of his idol—the home of Paderewski.

At that time Paderewski was exhausted by a long and arduous tour, and had hidden himself absolutely away from every one. His sole protection lay in his refusal to see anyone or consider any sort of demand or obligation. When Schelling presented himself at the door of his idol he was told that the shrine was empty—the master was not there!

It is not hard to guess just what a crash of hopes and dreams sounded in his heart at the message. He left his name and said that he had come all the way from the other side of the world to ask M. Paderewski to keep a promise long since made. Then he turned away. But just as he was leaving the garden some one came running after him with a second message: "The master has heard your name and desires that you return immediately." Schelling retraced his steps and was greeted by Paderewski. He had never forgotten the boy he had heard play years before, nor his promise.

And so began a new era in Ernest Schelling's life. For several years he remained in the house of the Paderewskis. He was accepted by them as one of the family, and now looks back upon the time spent there as the happiest time of his life.

## PUGNO LAUDS SPALDING

## French Pianist Writes in High Terms of Praise About Violinist

R. E. Johnston, who will manage the forthcoming American tour of Albert Spalding, this week received the following letter from Raoul Pugno, the eminent French pianist, who recently completed with Spalding a tour of joint recitals through Italy:

"Since I have returned from Italy, where I have given a series of concerts with Albert Spalding, I have always been desirous of writing to you regarding this artist, so young and talented. I know that you are his agent in America. It will therefore be agreeable for you to learn that in all places I played with Albert Spalding his success has been very great, either as soloist or in company with me, in sonatas for piano and violin. In Naples, in Rome, in Florence, in Milano, everywhere the public greeted him warmly.

"I find him very highly gifted, and with the most solid qualities—sobriety in style, sincerity, beautiful, sound, and with a faultless technique.

"I firmly believe that his success will be very great in America, and I wish so, for I like him very much."

The new directors of La Scala have decided to produce Gluck's "Armide" and Mascagni's "Iris" next season.

## Boston 'Cellist Names Pets After Operatic Characters and Musicians



A. LAURA TOLMAN AND "LEPORELLO"

Miss Tolman, a Boston 'Cellist and Head of the Tolmanina Trio, Is the Proud Possessor of One of the Finest Types of the St. Bernard Dog

BOSTON, June 22.—The cut used herewith shows A. Laura Tolman, the 'cellist and head of the Tolmanina Trio of this city, with her pet St. Bernard which weighs nearly as much and is nearly as large as his little mistress. The picture was specially posed by Mr. Champlain, one of the artists in this line of work at one of the big photographic studios in the city.

Members of the musical profession have various hobbies, and Miss Tolman's has always been that of pets. She invariably names them after operatic characters. Her St. Bernard answers to the name of *Leporello* and he is as attentive and solicitous for the safety of his mistress as was ever the valet in "Don Giovanni." Miss Tolman's African parrot is Poll Svendsen Brahm, while her Turtle Dove is known as *Desdemona*, her tiger cat is *Rhadames*, her enormous black cat is *Raphael von Scotti* and her two beautiful white Pekin ducks are *Hänsel* and *Gretel*. One of Miss Tolman's pets, now deceased, was a black cat which weighed seventeen pounds and lived to be seventeen years old. He was

known as Mr. Nikisch. One of her pets was the gift of Edouard de Reszké, the distinguished baritone, who is one of Miss Tolman's many professional friends. D. L. L.

## The Same Old Air

"Frost went 'way down to Maine for a change of air."

"He got it, then, didn't he?"


"Not much. The first thing he heard when he struck Podunk was a pianola playing 'The Merry Widow Waltz.'"—*New York Times*.

Jan Blockx's "La Princess d'Auberge," which is one of the novelties promised for the Manhattan next season, is to be produced in the Fall at the Théâtre Municipal de la Gaité, Paris, where performances of opera are given at popular prices by the Isola Brothers.

When Maria Gay sings *Carmen* at the Metropolitan next season her *Don José* will be Enrico Caruso.

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## A SCHOOL-GIRL'S REMARKABLE TALENT

**Olga Steeb, of Los Angeles, Has Aroused Wonderment by Ability as Pianist**

LOS ANGELES, June 27.—"Sometimes I invite pupils to Europe to study—when I believe they possess talent enough to make it worth while; but I should say to you, remain here one more year, then cross over for observation and experience—and you can teach us how to play."

So said Ignace Paderewski recently to Olga Steeb, a demure little seventeen-year-old virtuosa of Los Angeles, whom he praises as one of the most talented young pianists he has heard here.

Miss Steeb's two recent recitals in this city, which were given with scarcely an advance announcement, and in the most modest manner, caused a virtual sensation among local musicians. Her technique, temperamental powers, and above all the astonishing maturity of her musical ideas, have caused wonderment on every hand.

"The first thing I can remember," said Olga to MUSICAL AMERICA's correspondent the other afternoon, "is a babyish desire to climb on high places and count American flags. Of course it's my intention to go to Europe to broaden my views, to get experience and to hear the great works played by great people, but my greatest ambition is to be a thorough American artist—an artist educated in America and honestly representing American ideals."

Miss Steeb has but one fad apart from music: astronomy. Few college men know as much about the stars as Olga Steeb, whose studies are self-directed, and whose apparatus is almost home-made.

She promises eventual greatness in the interpretation of serious music, as is shown by her preference for dramatic tone-poems, her exquisite interpretation of Chopin, and her absolute eloquence in such things of MacDowell's as the Sonata "Tragica."

Here is her repertoire, which may well challenge comparison with any aspiring pianist of her age: the principal concert numbers of Scarlatti, Paradisi, Claude Diquin, Gluck and Bach; the Bach-Liszt organ preludes, fugues and phantasies; the Mozart concertos, sonatas, variations and fantasies; the Haydn variations in F and the rondo in C; the Beethoven concertos, sonatas, rondos, variations and other concert works; the Schubert sonatas, impromptus and moments musicale; the Weber son-



**OLGA STEEB**  
This Los Angeles School Girl Is a Pianist of Remarkable Attainments

natas; the Henselt Berceuse; the Raff Minuet and Rigaudon; the Chopin concertos, sonatas, ballades, études, preludes, waltzes and nocturnes; the Mendelssohn Songs Without Words, fugues, preludes, rondos, scherzos and other compositions; the Schumann concertos, sonatas, fantasie-pieces, papillons and other works; the Brahms scherzos, ballades, rhapsodies and variations; the Liszt concert études, Ballade No. 2, and Sonata in B Minor; the Paganini études; Schubert's songs; the Rubinstein barcarolle and romances; the Moszkowski étude in G Flat Major; the MacDowell Sonata "Tragica," modern suite, studies and variations, and the Berger variations.

Such is the conquest of a little Los Angeles school-girl, still wearing bobbing braids and ankle skirts.

J. J.

Major and Ethel R. Miller, a post-graduate, who played the Tchaikowsky Concerto in B Flat Minor.

Laura Bruce Carrier, who received a certificate, sang "Elizabeth's Prayer" from "Tannhäuser." Others who appeared on the program were Mary Inez Camp, Lucy J. Hartman and Ida Porter MacMillan, students under Mr. Gottschalk. The address was made by the Rev. White Wilson and Mr. Gottschalk awarded the diplomas.

C. W. B.

Landon Ronald, the English composer-conductor, has been invited to conduct the Amsterdam Concertgebouw Orchestra.

The city of Mayence, Germany, has voted \$200,000 for the renovation of its municipal opera house.

## MUSIC IN WASHINGTON

**Recitals and Concerts Given in Spite of the Hot Weather**

WASHINGTON, D. C., June 29.—Despite the exceedingly warm weather that the National Capital has been experiencing, music continues. Studio recitals and musicales have furnished much entertainment here, while the various concerts by the U. S. Marine band and the musical programs at the different pleasure parks have also afforded many treats. The Aborn Opera Company is presenting its tenth week of opera with "Erminie," with Pauline Hall in the cast.

Fitzhugh C. Goldsborough has been heard recently in a recital at Geneva, N. Y., where he is visiting.

The closing recital of the piano pupils of Frank B. Gebest was recently given at his studio.

Other enjoyable musicales by pupils were those given by Mrs. Bessie N. Wild and Nellie Hodges.

The series of musical evenings given recently by the pupils of Mr. and Mrs. H. Clay Murray proved entertaining to a large number of Washingtonians.

The concert hall of the Washington Club was recently the scene of a musicale given by the pupils of Glenn C. Gorrell.

W. H.

## TEACHER TO GO TO INDIA

**Supervisor of Music in East Orange Schools to Join Brother There**

EAST ORANGE, N. J., June 29.—Helen L. Gibbs, supervisor of music of the East Orange Schools, left on Tuesday and is the guest of friends at "Bynden Wood," Wernersville, Pa. She will soon begin her journey toward Bangalore, India, there to be the guest of her brother, H. Parker Gibbs, who is chief electrical engineer for the government of Mysore.

There are three great potentates in India, and the Maharajah or the Prince of Mysore, is one of them. The honors he has conferred upon the young American engineer make a pleasing story of what Yankee pluck—for Mr. Gibbs is a Massachusetts man—can perform in mystical India.

Eight years ago Miss Gibbs was appointed supervisor of music for the public schools of East Orange. Excepting the year of 1904, she has taught the pupils of East Orange, until a superb chorus of 400 voices is the result. The chorus is the pride of the Oranges, and the cantata recently sung by them, Cowen's "Rose Maiden," settled their standing in the State.

## GUILMANT HONORED

**Organist Made a Member of the Royal Academy of Music, Sweden**

Alexander Guilmant has been made a member of the celebrated Royal Academy of Music in Sweden. This is one of the many honors conferred upon the distinguished French organist. At the wedding of Jean Reid, the daughter of the American Ambassador, in the Chapel Royal, of St. James Palace, London, last week, the musical program included one of Mr. Guilmant's compositions.

At the wedding of the Prince of Wales in the same chapel several years ago, Mr. Guilmant's Marche Nuptiale was played.

## NATIONAL EISTEDDFOD SEPTEMBER 2 AND 3

**Richfield Springs, N. Y., to Be the Meeting Place of Many Choral Clubs**

The dates of the Grand National Eisteddfod at Richfield Springs have definitely been fixed on Wednesday and Thursday, September 2 and 3, 1908. The enterprise is being promoted by a local committee of the Board of Trade of Richfield Springs, who are assisted by competent business managers, directors and conductors, assuring that the artistic and professional side of the event is to be rightly cared for, while the connection of these business men of the place with the event is a guarantee that Richfield Springs will be at its best and the entertainment will make every visitor well satisfied.

Richfield Springs is one of the most famous of the inland Summer resorts, and the medicinal properties of the Great White Sulphur Spring located there are known to physicians the world over. Probably no Eisteddfod in recent years has been given under more auspicious conditions, and there is every reason to expect an unusually large attendance of singers and spectators.

There are already pledged for the contests nearly 700 singers, coming from Scranton and Wilkes-Barre, Pa., Utica, Syracuse and Dansville, N. Y. Applications continue to come into the office of the Eisteddfod Associations at Richfield Springs, and it is planned to accept the most famous of the clubs applying until a thousand singers are guaranteed for the contests. This will make an entertainment unexcelled in the history of Eisteddfods in America.

Judge H. M. Edwards, of Scranton, Pa., is to act as conductor and Dr. Daniel Protheroe, of Milwaukee, will be the adjudicator of music. All railroads leading to Richfield Springs are to make special excursion rates for the trip, and Richfield Springs is preparing to care for 10,000 people a day during the festival of melody.

The entries for the contests will close August 1, and the seats will go on sale on that date in every city and town sending contestants. The aggregate of the prizes offered is \$2,000.

## Genevieve Lee's Pupils Perform

Boston, June 30.—Pupils of Genevieve Lee, a graduate of the New England Conservatory of Music, gave a recital in Faelton Hall this evening. The pupils represented various grades from little Mildred Howard, five years old, who entertained the audience with both vocal and piano selections, to several adult pupils who gave a very creditable performance. Those who took part included Alice Lawler, pianist; Mollie Brennan, soprano; Anna Ryan, soprano; Helen Hurley, pianist; Thomas Lucett, pianist; Marion MacIsaac, soprano; Anna Dailey, contralto; Ella MacCormick, pianist; Margaret Murphy, soprano, and Arthur Sullivan, ten years old, who played the piano exceptionally well. Miss Lee is organist at St. Francis de Sales Church, Roxbury, Mass.

D. L. L.

## GOTTSCALK SCHOOL EXERCISES

**Commencement Concert Given in Chicago—Diplomas for Graduates**

CHICAGO, June 29.—The Gottschalk Lyric School gave its annual concert and commencement exercises Friday evening, in Kimball Hall. The program opened with Mozart's Concerto D Minor, played by Bertha Mae Everhard of the teachers' certificate class; Carrie R. Beaumont played the orchestral parts.

Collins J. Brock, one of those to receive a diploma for the highest average, sang an aria from "La Gioconda." Among the graduates of the piano department was Martha Camann, pupil of Clarence Bird, who played the Beethoven Concerto in C

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## HERMANN KLEIN DISCUSSES PLANS FOR SUNDAY "POPS"

**A Project to Revive the Old-time Miscellaneous Programs that Flourished Here and Abroad Years Ago—Believes there Is Room for More Good Music on the Sabbath in New York**

Before sailing for Europe, on Thursday of last week, Hermann Klein, who is the leading spirit in the project to give a series of Sunday popular concerts in the New German Theater, now being built at Fifty-ninth street and Madison avenue, told a representative of *MUSICAL AMERICA* something about his plans. These concerts will take place every Sunday afternoon from the beginning of next October until April, 1909, and Mr. Klein's long experience in musical matters in New York and London well fits him to assume a managerial responsibility of this kind. He thinks there is every encouragement for making the venture a success.

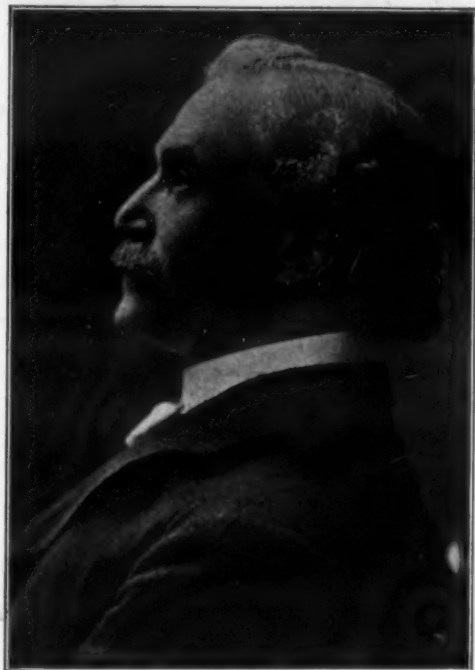
"The first point," said Mr. Klein, "is that New York, overrun as it is with concerts during the Winter season, can very well do with more music than it now has on Sunday afternoons. The demand is being partially met in other quarters, but I believe that orchestras and opera companies with all their vast resources do not contrive to cover the whole ground. On the contrary, they leave untouched some of the most beautiful and enthralling spots in the whole dominion of music—spots not revealed by any means, but too constantly kept from view by the conspicuous preeminence accorded to more familiar features.

"When they are revealed here, it is separately one by one that their gems are brought forth, and rarely, it ever, in combination. Thus, the process is slower, many pieces are overlooked, and pieces with the charm of infinite variety are utterly lost. I plan to show what New York misses through the absence of the high class miscellaneous concert.

"Years ago this form of musical entertainment flourished here just as much as it did (and does to-day) in European capitals like London, Paris, Brussels, Vienna, Berlin, and all the other great art centers, but it gradually went out of fashion, because the taste of the public improved under the influence of men like Leopold Damrosch and Anton Seidl. The quality of the miscellaneous concert program deteriorated until finally it lost its power of attraction, although then supported by the best popular artists, and thenceforth became relegated, in more or less modified form, to the Metropolitan Opera House on Sunday evening.

"Now, it is not precisely the so-called 'miscellaneous concert' that I purpose reviving. Concerts in New York are at present restricted to certain well-defined types, each representing and exploiting a particular branch of the art. There are, broadly speaking, five: the choral, the orchestral, the operatic, chamber music, and the recital. Never by any chance do these overlap one another in scope or in character. What is the result? Except in the case of oratorio or opera, they are unrelieved by variety to an appreciable extent. At the orchestral or chamber concert, the soloist (if there be any) generally is an instrumentalist, rarely a vocalist, while as for the recital, its deadly monotony is too familiar to amateurs to need emphasis from me.

"Yet, what are the artists to do? It is life and soul to them to get a hearing. So if they cannot obtain a fair chance of display with the Oratorio Society, the Philharmonic, the Boston Symphony or the New York Symphony Orchestras, they have no resources left to fall back upon but the eternal recital, which, to my way of thinking, only



HERMANN KLEIN

**He Is the Leader in the Movement to Establish a Series of Sunday Afternoon "Pop" Concerts in New York**

about six artists in the world to-day are capable of making really interesting. At any rate, only about that number are able to make them pay, in New York City."

Asked to foreshadow the kind of program that he purposed providing at his Sunday "Pops," Mr. Klein replied:

"My great idea is an *ensemble*, strength of combination, abundant contrast. I want to bring together artists of a high order who have, as I hear, no opportunity of appearing on the same platform in this city. They will gladly unite, without extinguishing each other's light. Their very union will enable them to perform works in which they would otherwise have no chance of being heard, and thus it would prove advantageous not only to themselves, but to the public which comes to listen to them.

"From this it will be gathered that I mean to base my scheme largely upon the model of the famous London Monday 'Pops' at which for more than half a century all the greatest of the world's instrumentalists and many of its best vocalists appeared in turn. I heard them there myself for over thirty years, and now, knowing New York as I do, I shall be able to tell pretty well the kind of combination that would prove attractive here.

"I shall give a small proportion of chamber works, and only the very shortest of those can be given in their entirety. Instead of a whole quartet, a couple of the best movements will suffice. No single number must occupy more than ten minutes or a little over. Then again, the instrumental ensemble will be changed so that the same combination is never presented twice on the same afternoon. Contrast and variety on the highest plane, artistic excellence, will be what I shall ever strive to maintain. The bigger works will be placed in juxtaposition with the briefest of brilliant solos for pianists, violinists and cellists or other executants, and interspersed between them all will come the groups of vocal numbers, ranging from classical *lieder* down to the best songs by living English and American composers sung by the most capable and popular concert singers of the day.

"Nor do I intend to stop there—I shall bring forward different vocal quartets who will perform concerted works and cycles of songs for mixed voices, many of them not yet heard in public, and I even hope to go so far as to produce, with the aid of various small choirs, short cantatas or choral ballads that can be worthily given with pianoforte accompaniments.

**These Concerts, He Declares, Will Afford Many Capable, But Hitherto Unappreciated Artists, An Opportunity of Receiving a Hearing—Famous London Monday "Pops" to Be Taken As a Model**

"Thus I can be of use to a branch of musical art which is much neglected in New York City by bringing material which cannot fail to prove attractive and interesting to the cultivated audiences that will attend these concerts."

"Do you anticipate that the new German Theater will be well adapted for this kind of entertainment?"

"I cannot think otherwise. It is to be a handsome building. It will be extremely comfortable and beautifully decorated, and the architect fancies he knows Mr. Hammerstein's secret for making the acoustics perfect. It will simply be a pleasure to sit and listen to good music in such a place. The location is one of the most convenient in all New York, and I repeat, Sunday afternoon is the ideal time for such concerts. In this regard, we shall only be following the lead of every important European city. If I did not feel that the musical public is ready for this I should not have dared to launch upon a season of such unprecedented length as thirty concerts, but it is only unprecedented on this side of the Atlantic, and in my opinion its very length is in its favor, since it not only gives me time to maneuver my forces and bring them all into play, but it will afford the people ample opportunity to perceive that there is a place in New York where they can hear every Sunday afternoon musical masterpieces of every description rendered by the finest artists in America, and that, too, at prices ranging from \$1.50 down to fifty cents. Can such an undertaking fail to win out in the end?"

## MANY IMPROVEMENTS AT THE METROPOLITAN

**Two New Elevators, New Decorations, New Orchestra Pit and Music Room for Conductors**

In order to add to the comfort of the subscribers to seats in the family and dress circles, the directors of the Metropolitan Opera Company have arranged to install two large electric elevators on the Fortieth street side of the Metropolitan Opera House.

The alterations that are now being made in the decorations of the ceilings and the boxes of the Metropolitan Opera House will add to the beauty of the auditorium. The changes in the orchestra pit will require a rearrangement of the seats near the stage, but the line of sight will be improved. When the work is completed the Metropolitan Opera House will be able to boast of the most distinctive orchestra pit in the world. The entire platform occupied by the musicians will be one large elevator which can be raised or lowered by the pressing of an electric button. In the new orchestra pit there will be room for 125 men.

Another innovation next season will be the building of a small music room, which will be devoted exclusively to the use of Messrs. Toscanini, Mahler and Hertz. This room, which will adjoin the stage, will be fitted up as a combination library and office, where the conductors may receive their visitors and consult with their assistants.

### Francis Rogers's Summer Plans

Francis Rogers, baritone, has concluded his work for the year and has gone to New England for the Summer. After a brief rest in Northfield, Mass., he will make a recital tour of the seacoast towns, appearing at Southampton, Newport, Manchester, Mass., Bar Harbor, York Harbor and other resorts.

## TOLEDO SINGER IN THE CONCERT FIELD

**Myrtle Thornburgh to Be Heard in More Extensive Public Work Next Year**

TOLEDO, O., June 29.—The coming season will mark the advent in the broader concert field of this country of a Toledo singer whose equipment fits her to take a prominent place in the ranks of American concert artists. This is Myrtle Thornburgh, whose fine mezzo-contralto voice has already made her a favorite in her home city and everywhere else she has sung.

The daughter of a wealthy manufacturer, Miss Thornburgh comes of a family of pronounced musical talent, which, however, has been employed only in the amateur field. She was born in Edenburgh, Pa., in the same house in which Ira D. Sankey first saw the light of day. One of her great-grandfathers was the first surveyor-general of Pennsylvania, who by taking land instead of money for his pay from the Government accumulated an estate that includes a great part of what is now Philadelphia and the surrounding country. As a young child she was taught to play the piano, but as she grew up she displayed such a promising voice that it was decided she should devote her attention to it instead. She has had several years' experience in church and recital work and has participated in many oratorio and cantata performances, possessing as she does a large repertoire of oratorios, operatic excerpts, German *Lieder* and ballads. She has been engaged to sing at the People's Concerts in Terre Haute, Indiana.



MYRTLE THORNBURGH

**Mezzo-Contralto of Toledo, Who Will Be Heard in Many Concerts Next Season**

In a recent church service Miss Thornburgh again demonstrated, to the delight of a large congregation, the warmth, resonance and beauty of her voice, and it is not surprising that negotiations have been opened with her for many important engagements in other large cities for next Winter.

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New York, Saturday, July 4, 1908

**"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.**

#### CRITICISM THAT HURTS

The penalty of having something to say and saying it is to be howled at in derision by some sour-stomached critic, who being a Kill-Joy by profession feels that he is not faithful to his "mission" if he does not hold up to ridicule young enthusiasts who venture to give utterance to truths he does not like to admit. But just why a young American prima donna whose wholesome, well-poised attitude towards her art and life in general gives her a distinction shared by not more than one or two, if so many, of her colleagues on the opera stage, and whose intellectual equipment provides her with a fertility of idea the public has not been taught to expect in the members of her profession, should be the favorite victim of acrimonious attacks from the pens of her fellowcountrymen, who, of all people, should be ready to champion her, it is difficult to explain on any logical basis.

The dull season in matters musical in this country having set in, the chroniclers of several of our leading newspapers have not disdained the inspiration of the proverbially ever-ready help in times of idleness. Coincidentally Geraldine Farrar, who is one of the most refreshing people in the world to interview, but whose comments, unfortunately, rarely reach the press in their original form—due, partially, though not entirely, to the fact that the spontaneity and the absolute frankness, devoid of any unkind intent even in a mild criticism, with which they are expressed cannot be transferred to paper—has been talking to a Paris correspondent of the *Pall Mall Gazette* of music conditions in this country, talking in her characteristic straightforward manner, little suspecting the subsequent effect of her words upon the supersensitive natures of some of her American newspaper "friends." Like a flock of hungry crows swooping down upon newly-discovered carrion, these "friends" fall upon her statements with shrieks of ghoully glee. They seize the meatier sentences and tear them from the bone, so to speak, with an

avidity born of a perverted appetite. But it is far from edifying to see a critic of the unquestionable erudition and rank in the American music world of a Philip Hale lifting his voice above all others in this undignified chorus of biased derision.

Mr. Hale prefaces his comments in the Boston *Herald* by recalling the interview given out by Miss Farrar in Berlin last year, that is to say, the gist of it as reported by cable, and continues: "Then Miss Farrar came over here, sang, acted, kissed her hands to the galleries, and the little of her tirade that was remembered, splenetic as it was and foolish, was forgiven." It is still remembered what a chivalrous inclination to await Miss Farrar's return and give the singer a chance to tell the real facts of the case most of the critics revealed at that time. The opportunity to punish one of the most promising artists this country has yet produced for having anything to say of more weight than the conventional commonplaces most singers indulge in when "sitting" for an interview, was too good to be neglected—though it is not easy to account for the processes of reasoning that induced this point of view.

A peculiarly provincial spirit is betrayed in the tone of Mr. Hale's remarks. Miss Farrar is quoted as stating in reference to the status of music in this country: "The people have an elemental knowledge and love of music and of rhythm." Whereupon Mr. Hale, evidently touched to the quick by a point that could appeal only to the narrowly hypercritical, catches her up in this manner:

"The people! Not 'my people' or our people, but 'the people.' We seem to see and hear Mrs. Humphrey Ward referring to the 'American peasant.' The essay on a certain condescension on the part of primadonnas is yet to be written."

The critic then proceeds to make merry in a sarcastic vein:

"Yes, the pee-pul of the United States have an elemental knowledge and love of music. They enjoy 'Bill Simmons' and 'Lohengrin,' 'The Red Mill' and a symphony by Tchaikowsky. When Miss Farrar sings well they applaud her. When she sings the music of *Mimi* in the first act of Puccini's 'La Bohème' they remember Mme. Melba. They also know the value of rhythm. This they show in several ways. Yet that word 'elemental' may stick in the crop of some true American."

The age of chivalry in the art world is long since past. Everybody knows that. And, to judge by this outbreak of Mr. Hale's, the young artist making an honest fight can reckon upon just as little loyalty—on the part of fellow-townsmen—as has ever been the case. No American who has won honor abroad has ever received more newspaper publicity than has Miss Farrar, through no fault of her own, since her début in Berlin over seven years ago. The many reports cabled to this country of her progress in Europe made the difficulties that confronted her in introducing herself to her own people all the greater, and she herself has since described the disheartening disillusionment she experienced after her Metropolitan début in November, 1906. In sharp contrast to the attitude of the Germans who, recognizing her limitations from the first, had said: "She is young. She has possibilities. Maybe she will grow. Let us give her a chance," and had watched her development and encouraged her with a sort of proprietary interest, she found herself criticised by the New York public according to the standards established by singers of twice her age and four times her experience.

Now everyone knows that musicians conspicuous in the public eye frequently find themselves in a tight corner when waylaid by interviewers. If they refuse to talk, they run the risk of having what monosyllabic replies they may make to questions put to them entirely distorted by a piqued and possibly unscrupulous interviewer. If they are cordial and chat frankly and spontaneously of their "honest" impressions, they are more than likely to be called to account by disgruntled critics in other countries where they have sung. Wherefore, on general principles, why pay any

attention to interviews given out across the water?

Mr. Hale's "tirade, splenetic as it is and foolish"—his review, strangely inconsistent with the spirit of one of his recent remarks, "There should be no such thing as chauvinism in art"—can be described most aptly in his own words—would call for no comment, were it not that in the position he occupies he has the power to influence public sentiment to a greater or less degree. A sense of justice, as of regret at the spectacle of a representative American critic's caviling at infinitesimal points, inspires a word in defense of one of our countrywomen who has shown what American talent and intelligence can accomplish in the face of many obstacles.

#### WHY NOT IN AMERICA?

A cable despatch this week tells of Mrs. William E. Corey's intention to establish an American opera house in Paris, at which none but American singers may appear. The former Mabel Gilman and the present wife of the president of the United States Steel Corporation, declares that she will make this Franco-American theater the central feature of a school of operatic art where poor students, boys and girls, from America, may study "under the best foreign masters and be otherwise encouraged in professional careers."

A commendable project, indeed, but the reading public has become so familiar with sudden announcements of outbursts of philanthropy, intended to aid the American student of music, here and abroad, that it takes the stand of the Missourian, who "wants to be shown."

With her husband's millions behind her, Mrs. Corey is in an advantageous position to fulfil her promises, especially so because she herself has been a music student abroad and therefore has a personal interest, which most millionaires cannot feel in the matter.

But why is this new opera house to be established in Paris? Why not in New York, or any other American city? Surely it is not because the worthy and especially gifted opera students are all waiting in the French metropolis for an opportunity to show what they can do! And surely it is not because the best instruction in the art of singing and presenting operatic music is to be had there.

If Mrs. Corey would really do something to raise America's standing in this department of music she should spend her money in the United States, where the really ambitious aspirants to success in opera are to be found in the greatest number, and where really worthy instruction, representing the most approved methods of all the foreign music-centers, may be had, despite all reports to the contrary.

Besides accomplishing all the good she has in view, the location of such an enterprise in this country would encourage and show confidence in the efficacy of our own brand of instruction, and would discourage the useless and expensive habit of emigration, so prevalent among American students.

Philadelphia and "the only Oscar" are the best of friends again. They have patched up all their differences and, as usual, the dauntless impresario is victor. The \$50,000 mark reached on the opening subscription day last week tells the story.

The first step towards raising the standard of the Metropolitan Opera House has been taken. Two new elevators are being installed for the purpose.

#### A Call for D'Albert's Music

[H. T. Finck in N. Y. Evening Post]

Now that d'Albert's operatic success has made him one of the men of the hour, it is to be hoped that the Kneisels and our other chamber-music players will deign to make us better acquainted with his works in that line. When Brodsky was in New York we had specimens which were remarkably interesting, even if they did betray the influence of Brahms.

#### PERSONALITIES.



ETHEL SMYTH

Ethel Smyth, the English composer, who recently arranged a concert performance of her last opera, "The Wreckers," in London after unsuccessful attempts to have it produced at Covent Garden, is the only woman composer of operas who has attained distinction. Her first work, "Der Wald" ("The Forest"), was produced at the Berlin Royal Opera and also by Mr. Conried at the Metropolitan. "The Wreckers" has been staged in two or three German cities. It was through Arthur Nikisch's influence that it was accepted for the Leipzig Municipal Theater.

**Franko**—Sam Franko, the New York violinist, is spending the Summer in Germany, according to his usual custom.

**Beardmore**—Lissant Beardmore, the Toronto tenor, has been teaching in Berlin since his recent return to Germany from Canada.

**Mahler**—Gustav Mahler has now completed both his seventh and eighth symphonies. The seventh will have its first performance in the Autumn in Prague, under the composer's baton.

**Kreisler**—Fritz Kreisler admires the Beethoven and Brahms concertos for violin more than any other work in the literature of his instrument.

**Calvé**—Emma Calvé has gone to London to sing at private musicales there during the remainder of the season.

**Campanini**—Cleofonte Campanini, chef d'orchestre of the Manhattan, now conducting at Covent Garden, won \$500 on Signorinetta, the Italian horse that won the Derby recently. The odds were 100 to 1. Someone asked him how he came to bet on that horse, and with a characteristic shrug of the shoulders he replied: "Oh, merely because it is an Italian horse."

**Farrar**—Geraldine Farrar and her parents have taken an apartment at the Hotel Adlon, Berlin, till the first of November. The singer herself will study again with Lilli Lehmann during the Summer.

**Hinckley**—Allan C. Hinckley, the American basso now at the Hamburg Municipal Theater, who comes to the Metropolitan next Fall, lost the golf championship of Germany, which he won last year, in the recent contest on the Berlin Golf Club links, to the Hon. Alexander Gordon, son of Lord Aberdeen, formerly Governor-General of Canada.

**Clemens**—Clara Clemens, the contralto, and Marie Nichols, the violinist, who recently gave a recital in London, are now in Paris and will spend the rest of the Summer on the Continent, returning to America in September.

**Mühlmann**—Adolph Mühlmann, the German basso, for many years connected with the Metropolitan, who sang at the North American Sängerbund's festival in Indianapolis, sailed last week to join his family in Breslau, Germany. He says he owes his American career entirely to Jean de Reszke.

**Kurz**—Selma Kurz, the coloratura soprano who comes to the Metropolitan next Fall to begin a three years' engagement, has been requested by Emperor Francis Joseph to continue to sing at the Vienna Court Opera at least two months a year after her New York season.



## FROM MUSICAL AMERICA READERS

### A Plea for American Art

To the Editor of MUSICAL AMERICA:

The following paragraph was printed in the Philadelphia Item:

Our Paris correspondent writes that we must do the French Senate and Chamber of Deputies the justice, that whatever may be the financial strain and political entanglements, both bodies are always ready to help financially any scheme for the furtherance of national art. Often American onlookers have been utterly astonished at the Senate or the Chamber of Deputies curtailing, for the sake of economy, budget items relating to such vital matters as the army and navy and yet voting at the same sitting large sums of money for new art items. It seems, indeed, as if there were an absolute agreement upon this point, that artistic culture is the most precious treasure of France.

What a sad, striking contrast! I have lived eighteen years in the United States, and I do not remember that the American Congress ever voted one dollar for art! I do not even remember that the word art was ever pronounced in Congress.

Yet America is the richest country on earth, with nearly one hundred millions of people; and I frankly think that there is more brain, more genius in this country than any other in the world.

Art elevates, art is the redeemer, the purifier of the human mind. Art in a home means refinement of intelligence. Art makes life worth living, and the man with his millions who does not care for art is not half as happy as is the poor man who loves and enjoys it.

The man who lives simply for money lives an empty life. He creates nothing and leaves nothing to posterity. I would go even further. The man who lives for money alone cannot be a patriot; he cannot understand what patriotism means.

The absorbing idea of most foreigners coming to the United States is to make money and go back where Art is king, and for that same reason the absorbing idea of the majority of American artists is to run away from their own country to Europe. Is not that order of things a disgrace to this great United States?

The day the American Senate and House of Representatives vote the funds for a National Art Gallery, for a National School of Art, and for a National Conservatory of Music (or even one of these three) will be a blessed and most glorious day in the history of the United States. It will mean that unnumbered poor geniuses who have no money for art education will be made known to fame. It will be the birth of American Art! The day the American Congress takes such a glorious step, the whole nation will cry "bravo!" Here is one of the most splendid opportunities for an energetic legislator to start a campaign which will print his name in golden letters on the pages of American history!

PAUL DE LONGPRÉ.

Hollywood, Cal., June 16, 1908.

### An Opportunity for the Metropolitan

LONDON, June 18, 1908.

MY DEAR MR. FREUND:

I have just had an interview with Mr. Bonci here and played over my score for him, and he has accepted the work for creation of the title rôle. He was very enthusiastic over the style of work, saying, "I have refused to study any of the new rôles in the modern opera by both Italian and German composers because they have gone to such extremes in their handling of the voice, but I find your music is beautiful, melodious to a delightful degree and peculiarly suited to my voice, and I shall be delighted to create the rôle both here, in London and in New York."

I have already communicated this to

Mr. Dippel, and it seems to me that now is the opportunity for the Metropolitan to give an American a chance at home.

If the work is good enough for Vienna, Munich, Prague, Dresden, etc., it ought to be for New York, if Bonci finds it of sufficient value to offer to create the rôle. Don't you think so?

With kindest wishes,

Sincerely,

ALBERT MILDENBERG.

### State Teachers' Associations

BOSTON, MASS., June 27, 1908.

To the Editor of MUSICAL AMERICA:

The editorial in MUSICAL AMERICA, issue of June 27, "Live Wires Needed," impresses me, particularly two paragraphs, the third and fifth.

Cooperation must be the dominant chord, the harmonious progression to the completion of the chief "Tonic" in musical instruction. A coefficient, coharmonious workmanship must be established; the assimilation of well-adjudged properly estimated "self-valuations" into a plan of general usefulness.

A liberal-minded cooperation!

This is the work of our educators, which when regulated to an equable qualification through a deserved degree, and equally respected as the practice of medicine and law, raises the profession of the singer to a dignified and honored place in the galaxy of companion arts, crafts and professions.

Charlatanism is then relegated to the same "cut rate" shelf that characterizes its place in other pursuits; and the man who wants to trade there is still privileged so to do, if his indiscretion or unfortunate tastes so incline him.

Let us admit that occasionally he profits thereby. It were generous to do so.

Cooperatively yours,  
ALLEN DAVENPORT.

### Likes Mephisto's Musings

To the Editor of MUSICAL AMERICA:

I consider your paper decidedly the best musical journal published in America. There is nothing little in your criticisms, and I admire especially the broad-minded view you have of everything in the musical field. "Mephisto" alone is worth the price of the paper.

ELIZABETH G. JONES.

Oxford, Ala.

### HERMAN DEVRIES AS ONE OF HIS PUPILS SEES HIM

Versatility of Chicago Teacher and Operatic Coach Reflected in Cartoon by Newspaper Man



HERMAN DEVRIES

CHICAGO, June 29.—Herman Devries, for many years associated with the grand opera forces of Abbey, Schoeffel & Grau, who for the past five years has been teaching vocal with the Chicago Musical College, is

a notably busy man, whose artistic versatility is on a par with his practical accomplishments. One of his pupils—who is an artist on one of the Chicago dailies—recently made a sketch of him in his studio, showing the specialties that were pervading his cranial cavity. First was a trip to his beloved Paris, where he is now revisiting the scenes of his childhood; secondly the engrossing college work, always first in his esteem as a teacher who really loves his work; then the organization of the new local English Opera Company, of which he is a stage director; and, finally, the L'Alliance Française, in which he acts and directs.

### Incomplete Tones in Singing

[J. C. Wilcox in The Musician]

Most singers employ incomplete tone. Through muscular constraint or slovenly pronunciation (or both—for these sins usually go together) they fail to call into action all of the resonating spaces provided by Nature for tone amplification, and so their tone lacks some of the "partials" that belong to it; it remains incomplete.

Rose Strangé has closed her New York vocal studio in Carnegie Hall for the season. During her vacation, as the guest of her pupils, Mr. and Mrs. H. V. Rutha-ford, she will make a trip to Nova Scotia. Miss Strangé will resume her lessons in the early part of September next.

### CHARLES SANTLEY'S BOOK

English Baritone Publishes Results of Fifty Years' Observations

Sir Charles Santley, the veteran English baritone, has come before the public in the rôle of author, a book from his pen, "The Art of Singing and Vocal Declamation" having just been issued by the Macmillan Company, New York.

Mr. Santley has produced a book that cannot fail to benefit every aspiring singer who reads it. The result of half a century's observations from the standpoint both of serious student and authoritative artist, its remarks on subjects of pertinent interest to young students and artists rest on the substantial basis of actual experience in many countries. Every page is pithy, and the scope of the work can be inferred from an enumeration of the chapter headings:

Advice to Young People Desirous of Joining the Vocal Profession, On the Qualifications Necessary to Form a Singer, On the Choice of a Master, To the Pupil, The Use of Tobacco, The Sister Arts, Obedience, Study of Vocal Works, Dramatic Conception, At the Base of the Ladder, About Theaters, About Self, About Acting, About Rehearsal and Performance.

The Toronto Festival Chorus is now being organized for the season of 1908-1909.

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## Caruso Attributes the Effectiveness of His Voice to Fever of Nervousness

Enrico Caruso has varied the usual order of interviews, and, instead of talking to the representative of the paper, has interviewed himself in the columns of the *Paris Matin*. He starts off with this paragraph:

"I thought for an instant, per Bacco, that I would sing this article in the hall of the *Matin*. It seems that I have a strong voice, and it would have carried far, but, on reflection, it occurs to me that it will carry still farther if I write the article. And thus Caruso, who has sung so often with a feather in his hat, will sing this time with a goose quill in his hand."

The tenor then proceeds to indulge in personal reflections: "Until to-day I did not believe in the lessons of history. Henceforth I shall be a little more respectful in my faith. I was told, and I denied it, that one of my ancestors was a Roman emperor, named Carus, in 282, who had spread terror in Persia and elsewhere, and died magnificently, struck by the fire of heaven. I have already just missed perishing at San Francisco during the earthquake, and, perhaps, if one looks more

closely at the medals of Carus which Heckel has collected in his 'Doctrina nummorum veterum,' I shall finish by finding a resemblance to my illustrious ancestor."

He admits himself to be a victim of nervousness. When the German Emperor paid him a compliment his emotion was so great that he lost his voice—words of thanks would not come. And after San Francisco he believed that his voice had gone forever. Some weeks later, when he dared sing in London, it was a "finer diamond" than ever. For this he offers the following explanation:

"There is only one trouble that I adore: it is that which waylays me on the stage. I am seized with nervousness, and the anguish alone makes my voice what it is. There is no personal merit in it. This fever betrays itself to the public by mysterious effects which move it, but let it be known that Caruso on the boards is not responsible for the pleasure he may give to others, and that everything is the fault of that redoubtable deity called 'le trac' (stage fright). It may be believed that each evening I suffer from this fright increasingly, for people say to me regularly, 'You have never sung so well as to-day.'"

Recalling the early days of his career, Caruso quotes the glowing prediction his old teacher made for him. "You will earn 200 francs a month," he said, "when you have grown a little." Verdi had less confidence in him. "When I created *Feodor* at Milan he asked the name of the artists, and when he heard mine he interrupted, 'Caruso? They tell me that he has a fine voice, but it seems to me that his head is not in its place.'"

### Emiliano Renaud Ends Season's Work

INDIANAPOLIS, June 29.—Emiliano Renaud, the concert pianist and head of the piano department at the Indianapolis Conservatory of Music, has completed his work of the season here and has gone to Canada where he will spend the Summer. Mr. Renaud has had a most successful year both in his educational work and on his various concert tours.

### New Singing Teacher for Ripon, Wis.

RIPON, Wis., June 29.—Adele Bishop Medlar, of Chicago, has been engaged as instructor in vocal culture and singing in the Ripon College Conservatory of Music. The department of music at the enterprising Eastern Wisconsin college has been experiencing excellent growth of late.

M. N. S.

### MISS MARSHALL HEARD

Violinist of Tolmanina Trio Plays at Sacred Concert in Medfield, Mass.

Boston, June 29.—Gertrude Marshall, the violinist of the Tolmanina Trio, who is a pupil of C. Martin Loeffler, the distinguished composer and member of the Boston Symphony Orchestra, has been spending several weeks with Mr. Loeffler at his Summer home in Medfield, Mass.

Miss Marshall took part in a special sacred concert arranged by Mr. Loeffler given at St. Edward's Church in Medfield, Mass., recently. There was an orchestra of twenty pieces from the Symphony Orchestra and a boy choir. The program opened with J. S. Bach's Concerto for Two Violins, played by Miss Marshall and Mr. Sokoloff. Heinrich Gebhard also took part in the program. Miss Marshall was highly complimented by Mr. Loeffler, Mr. Gebhard and others upon her artistic interpretation of the Bach number. Miss Marshall is a young artist who has already accomplished much and who evidently has a brilliant future.

D. L. L.

The Berlin Liedertafel has returned from its concert tour of the Orient, which was successful throughout.

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## ILLINOIS TEACHERS IN CONVENTION

### Twentieth Annual Meeting of Musical Pedagogues at Lincoln Successful Artistically, Educationally and Financially

CHICAGO, June 29.—The twentieth annual convention of the Illinois Music Teachers' Association, held in Lincoln, June 16 to 19, was a pronounced success educationally, musically and financially. The first two of these items may be credited to Theodore Miltzer, of Chicago, chairman of the program committee, and the latter to the finance committee, most ably assisted by Prof. H. O. Merry, of the local business management.

This association was organized in Kimball Hall, Chicago, in the Winter of 1886, by the call of Dr. H. S. Perkins, then vice-president for Illinois in the National Association, of which he is a charter member and assisted in its organization at Delaware, O., in 1876.

The first regular convention of the Illinois Association was held in Chicago, June, 1887. In 1890 there was no convention, as the national was held in Detroit, and the officers of Illinois desired to concentrate every effort upon that meeting. Dr. Perkins served as president of the Illinois Association for ten consecutive years, with the late Frederick Grant Gleason as secretary. In 1897 Dr. Perkins was voted an honorary life member. The past three years he has served as secretary and treasurer, but he has now retired from office at the age of seventy-five, with an annuity during life from the association, in recognition of his services.

The recent convention proves the wisdom of holding the meetings in comparatively small cities. In Peoria—1906—the finances were very low, and last year in Moline, owing to bad local management, and the failure to fulfil promises on the part of the Business Men's Association, there was left in the treasury only \$65.41, while this year will leave upon the right side of the ledger the sum of \$200.

Of pianists there were Walter Spry, Glenn Dillard Gunn and Silvio Scionti, of Chicago; Miss H. E. Knapp, of Evanston, and Ernst Perabo, of Boston. Of violinists, Alexander Krauss and Hugo Kortschalk, members of the Thomas Orchestra, and Ethel Freeman, of Chicago.

The vocalists were Ora M. Fletcher, soprano, Jessie Lynde Hopkins, contralto, and Hans Schroeder, baritone, of Chicago. Mrs. O. R. Skinner, soprano, of Bloomington, and Francis Moore, organist, of Chicago, gave a recital, and the Knapp String Quartet, of Evanston, gave a concert of chamber music, and also gave illustrations for Prof. Knapp's lecture Friday forenoon upon the theme "The Importance of Ensemble Music." The essayists were J. F. McCollough, "Modern Methods of Public School Music;" Wilmot Lemont, "The Faelton System of Pianoforte Instruction;" Carrie L. Dunning, of Buffalo, "The Dunning System," and Carroll B. Chilton, of New York, "The New Education," with illustrations on the pianola. This was a clever and interesting presentation of the claims which are being made for the mechanical piano as an educational factor in the music world.

Prof. John Winter Thompson, of Knox Conservatory of Music, Galesburg, the president, presided throughout the convention.

The officers elected were: Theodore Miltzer, president; Franklin L. Stead, of Jacksonville, vice-president, and Herbert O. Merry, of Lincoln, secretary and treasurer. L. Gaston Gottschalk, of Chicago, and Oliver R. Skinner were elected members of the program committee. C. W. B.

#### Englewood College Exercises

CHICAGO, June 29.—The Englewood Musical College, under the direction of Hans Biedermann, presented a number of pupils in recital Monday evening, June 22 at the College Concert Hall. Those taking part were Magdalen Roenicke, Clara Cook, Anna Wolf, Florence Mueller, Leatha Rose, Mabel Bond, Harold Henry, Marguerite Schlessler, Nellie Conaty, Stella Freeman, Bertha Thelaner, Helen Broeniman, Johanna Van der Kieft and Alfred

Diemecke. Mr. Biedermann awarded diplomas and certificates. C. W. B.

#### MR. ROBINSON RETURNS

Manager of Clara Clemens Back from Business Trip to London

George M. Robinson, who has been abroad for a month managing the concert work of Clara Clemens, the contralto, and Marie Nichols, violinist, returned to New York on Friday of last week. Mr. Robinson expresses himself as delighted over the manner in which Miss Clemens was received in London, both at her public and private musicales.

Besides meeting many well-known musical people, Mr. Robinson was entertained by Marie Corelli, the novelist. His trip was in every way successful, and he speaks in terms of praise of the current musical season in London. He will remain in New York for a month preparatory to another booking tour of the United States, in the interest of the various artists he represents.

## PITTSBURG MUSICIANS ENJOY ANNUAL OUTING

Mr. and Mrs. John C. Leitch the Hosts of Prominent Organists, Singers and Instrumentalists

PITTSBURG, PA., June 29.—More than 150 of Pittsburgh's most prominent musicians last Friday enjoyed a romp about the pretty grounds of the Beaver County Club, Beaver, Pa., the guests of Mr. and Mrs. John C. Leitch, of Western avenue, North Side. Following a custom established several years ago, Mr. and Mrs. Leitch entertained all the prominent musicians of the city and then gave them a dinner, which was followed by a musicale in the evening.

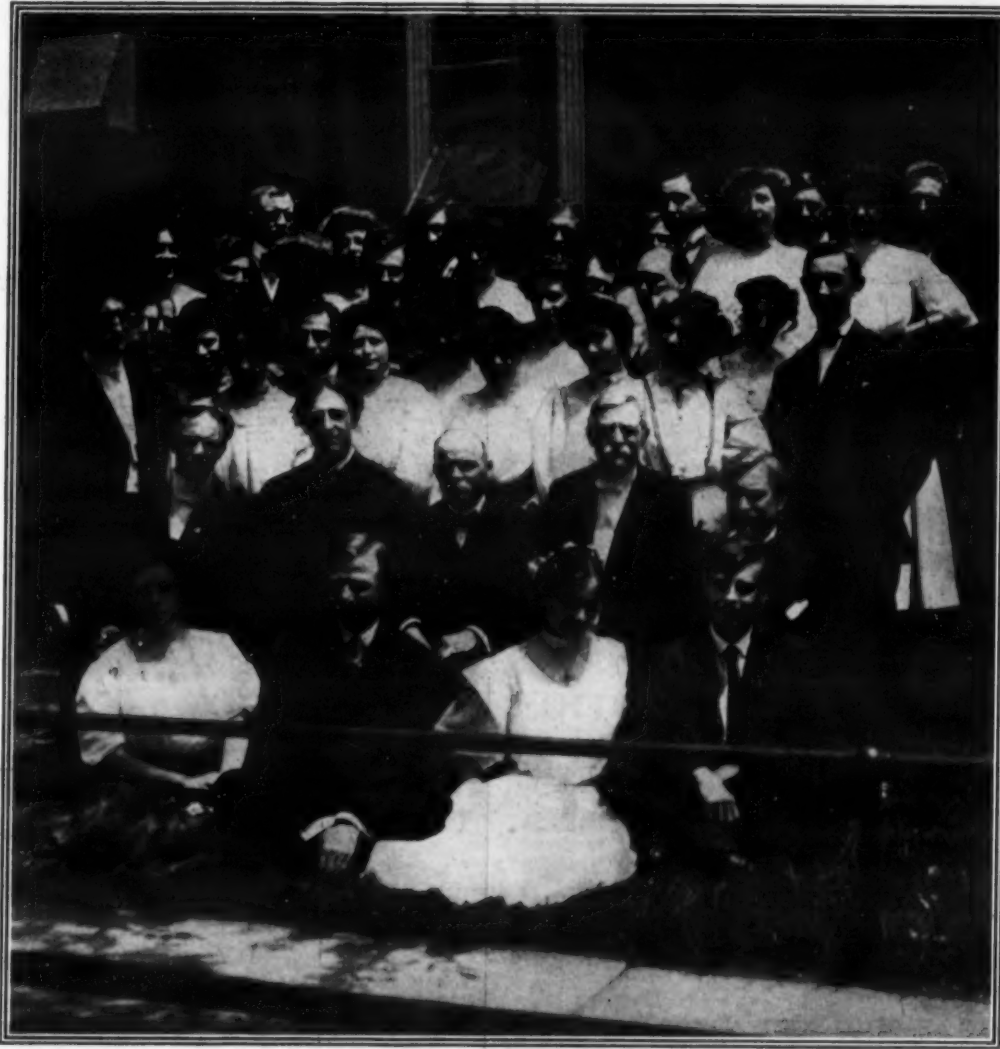
Among those who took part in the program were Charles Heinroth, city organist of Pittsburgh; Christine Miller, one of Pittsburgh's best singers, and many others of note. The object of these yearly receptions is to promote sociability among the musical people of this vicinity, and it was a happy family that gathered on the Beaver Club grounds.

Nearly every church organist in the city was present at the gathering, as well as representatives of all the leading church choirs. The affair was strictly informal, which greatly added to the enjoyment of the occasion. These events are always looked forward to with a great deal of pleasure. Friday was the first time that Mr. and Mrs. Leitch took their guests so far away from the city, the distance being thirty miles from Pittsburgh. E. C. S.

#### Mrs. Hunt Sings for Federation

Boston, June 29.—Mrs. Helen Allen Hunt, who is to sail for Europe this week, made her last public appearance for the season last Wednesday evening at the convention of the Federation of Women's Clubs at Symphony Hall. Mrs. Hunt sang a group of songs including Loomis's "Little Dutch Garden," Strauss's "Dream in Twilight" and Maney's "I Love and the World Is Mine." A part of the program at each of the evening sessions of the convention has been a group of songs by various Boston soloists. Mrs. Hunt sang at one of the largest meetings during the session and was warmly applauded. D. L. L.

## CHICAGO CHURCH HAS A CHORAL CLUB



CHICAGO NORTH SIDE CHORAL CLUB

CHICAGO, June 29.—The Chicago North Side Choral Club, of the Grace English Lutheran Church, corner of Belden avenue and Hamilton street, is an organization of about sixty singers, under the direction of George C. Spelman, the well-known baritone. This choir has been organized ever since 1882. Four concerts of decided musical merit have been given, including one in the Evanston Auditorium. On the last

Sunday evening of each month, the club renders, in the church, a sacred concert, at which time it is assisted by some of the best vocal and violin soloists in Chicago. All of these concerts have been attended by very appreciative audiences. The success of the choral club is largely due to its present leader, Mr. Spelman, whose personality and excellent voice have won the enthusiastic cooperation of all the members. C. W. B.

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## LYNN HOBART RETURNS FROM EUROPE

### Distinguished Young Tenor to Resume Concert Work in This Country

A recent arrival from Europe is Lynn Hobart, a young American tenor who has been supplementing extensive experience in church and concert work in the Middle West with a year's special study with well-known teachers in Berlin, Germany.

Mr. Hobart was born in Michigan twenty-five years ago. At an early age his musical talent revealed itself and he distinguished himself as a boy soprano. As he grew up he began the study of singing with Marshall Pease of Detroit, with whom he remained for several years. While attending the Detroit Central High School he was the moving spirit in the musical life of that institution, and was director of the Glee Club. He entered the University of Michigan at Ann Arbor, where he studied theory with Prof. A. A. Stanley at the University School of Music. Later he entered the Normal Conservatory at Ypsilanti and studied both voice and theory with Prof. Frederick H. Pease, the director of the conservatory and also of the Ypsilanti Choral Society. For two years he was a member of the well-known Pease Male Quartet, and he gradually came to the fore in both concert and church work in the large cities of the Middle West.

Up to the time of his departure for Europe he had held some of the most prominent church positions in Detroit, notably as soloist at the Temple Beth-El under Fred Alexander and at the Central M. E. Church under Francis L. York. In connection with his work in Berlin, Mr. Hobart coached German *Lieder* with Hugo Kaun, the well-known composer. At Mr. Kaun's annual recital, a short time ago, he sang a group of his songs, the composer accompanying, and evoked the most favorable comments from the German critics. Mr. Kaun complimented him highly on his interpretations of his songs and has promised to come to America in the Fall for three or four months, when he will play Mr. Hobart's accompaniments in a series



LYNN HOBART

After Studying Under Foreign Teachers He Returns to American Concert Stage

of song recitals featuring his compositions. Mr. Hobart's voice is a high lyric tenor, of exceptional range and purity, absolutely even throughout its compass, and of individual beauty of quality. He is uncompromising in his adherence to his art ideals and seems destined to become a favorite with

the concert-going public from coast to coast. During the coming year he will make his headquarters in Chicago, but he will be under J. E. Francke's management.

### LOUDON CHARLTON BACK

Returns from Damrosch Tour and Announces Artists for Next Year

Loudon Charlton returned to New York last week after taking Walter Damrosch and the New York Symphony Orchestra on a successful tour of the far South and West. Among the artists that will appear under Mr. Charlton's management this season are Mme. Marcella Sembrich, soprano; Mme. Johanna Gadske, soprano; the Damrosch Orchestra; David Bispham, baritone; Ossip Gabrilowitsch, the famous Russian pianist; Katharine Goodson, the well-known English pianist; Mary Hissem-de Moss, soprano; George Hamlin, tenor; Ernest Schelling, pianist; Francis Rogers, baritone; Cecilia Winter, contralto; Albert Rosenthal, 'cellist; the Flonzaley Quartet; Gertrude Lonsdale, the eminent English contralto, available during November and December.

### Schenuit Conservatory Commencement

MILWAUKEE, WIS., June 29.—A program from the masters of both the old and the modern schools marked the recent closing exercises of the Schenuit conservatory of music held at the Alhambra Theater. Howell Williams, Mrs. William Kennedy, Joseph Gallagher, May Dunn, R. H. Mahon, Anthony Olinger, Frank Treis, Elsie Pollock, J. D. Duester, Henrietta Olinger, Martha Hartman and Irma Schenuit were those who made up the excellent program. Frieda Schlueter, a student of the piano department, has been appointed assistant instructor at the conservatory. M. N. S.

### Worcester Musicians Marry

WORCESTER, MASS., June 29.—Helen Austina O'Gorman, Supervisor of Music in the public schools, and John Frederick Donnelly, founder of the American School of Music, Instructor of Music at Holy Cross College and organist of St. John's Church, were married in that church Monday.

The Dresden Court Opera will produce Eugen d'Albert's "Izeyl" next season.

### SING AT ATLANTIC CITY

John Barnes Wells and Mary Fitz-Gibbon in Successful Concerts

ATLANTIC CITY, June 26.—Mary Jordan Fitz-Gibbon and John Barnes Wells, both of the Mehan studios of New York, have been heard here during the past week in connection with the concerts given at the Marlboro-Blenheim by Beals orchestra and both made an excellent impression, having to respond to many encores.

Mrs. Fitz-Gibbon's principal number on Wednesday evening, June 17, the aria for contralto from "Les Huguenots" "O, Noble Signor" was especially well received by a very large audience and she was forced to give two encores. At a concert on the following Friday with Victor Herbert's band she again won repeated plaudits.

Mr. Wells sang at the Marlboro-Blenheim on Sunday morning and evening. In the morning he sang Allitsen's "The Lord is my Light" and Oliver King's "Israel" and in the evening his selections with the hotel quartet were all enthusiastically received, his rare tenor voice captivating his hearers.

Mr. Wells and his wife of two weeks are enjoying their honeymoon at Atlantic City. They will soon depart for Dover, which is Mrs. Wells's home.

### An Appreciative Milan Reader

To the Editor of MUSICAL AMERICA:

Many thanks for your article "To a Young Girl Out West" sent me a few days ago. It is certainly splendid and has been read with much interest and profit by myself and many student friends here. Your good journal that keeps us in touch with musical affairs on the other side and elsewhere is greatly appreciated.

GERTRUDE WILSON.

Milan, Italy.

### Singenberger Receives Papal Honor

MILWAUKEE, WIS., June 29.—For the third time in his career, the papal decoration has been conferred upon John Singenberger, musical director of St. Francis' Seminary. The order of the Holy Sylvester was recently conferred upon Prof. Singenberger during his visit to the Vatican with Archbishop Messmer. M. N. S.

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## THE MAN WHO PLAYS THE BIG BASS VIOL

**Sergei Kussewitzky Won Fame for  
Himself by Studying This  
Unique Instrument**

The phenomenal success achieved in Europe by Sergei Kussewitzky, who is said to be the greatest double-bass virtuoso of our generation, has drawn the attention of the musical world to the contra-bass as a solo instrument. Since Bottesini's death, which occurred some twenty years ago, the contra-bass has had no real great representative up to the time of Kussewitzky's advent.

In the history of the contra-bass, as a solo instrument, only three names loom up prominently in the entire annals of music—Dragonetti, Bottesini and Kussewitzky. While his two great predecessors were chiefly virtuosos of the old florid style, Kussewitzky is both a virtuoso of the highest order and a musician and interpreter of the very first rank.

Born at Wyschni Wolotscheck, Gouvernement Twer, Russia, on June 13, 1874, as the son of a poor musician, Sergei Kussewitzky, at the age of sixteen, entered the Moscow Conservatory, with the original intention of studying theory and composition. Being too poor to pay tuition, he depended upon a scholarship, and there happened to be only one vacancy in the conservatory, and that was in the class for double-bass.

So the youth entered the institution as a student of the double-bass, not from choice, but from necessity. His teacher, Rombonsek, at once recognized that in Kussewitzky he had a pupil of extraordinary talent, and he soon succeeded in awakening in the young musician a great love and interest for the bass-viol. So it came about that Kussewitzky developed a passion for the instrument, which he originally had chosen merely in order to get into the school, and he soon outstripped his teacher and, in fact, all living bass performers.

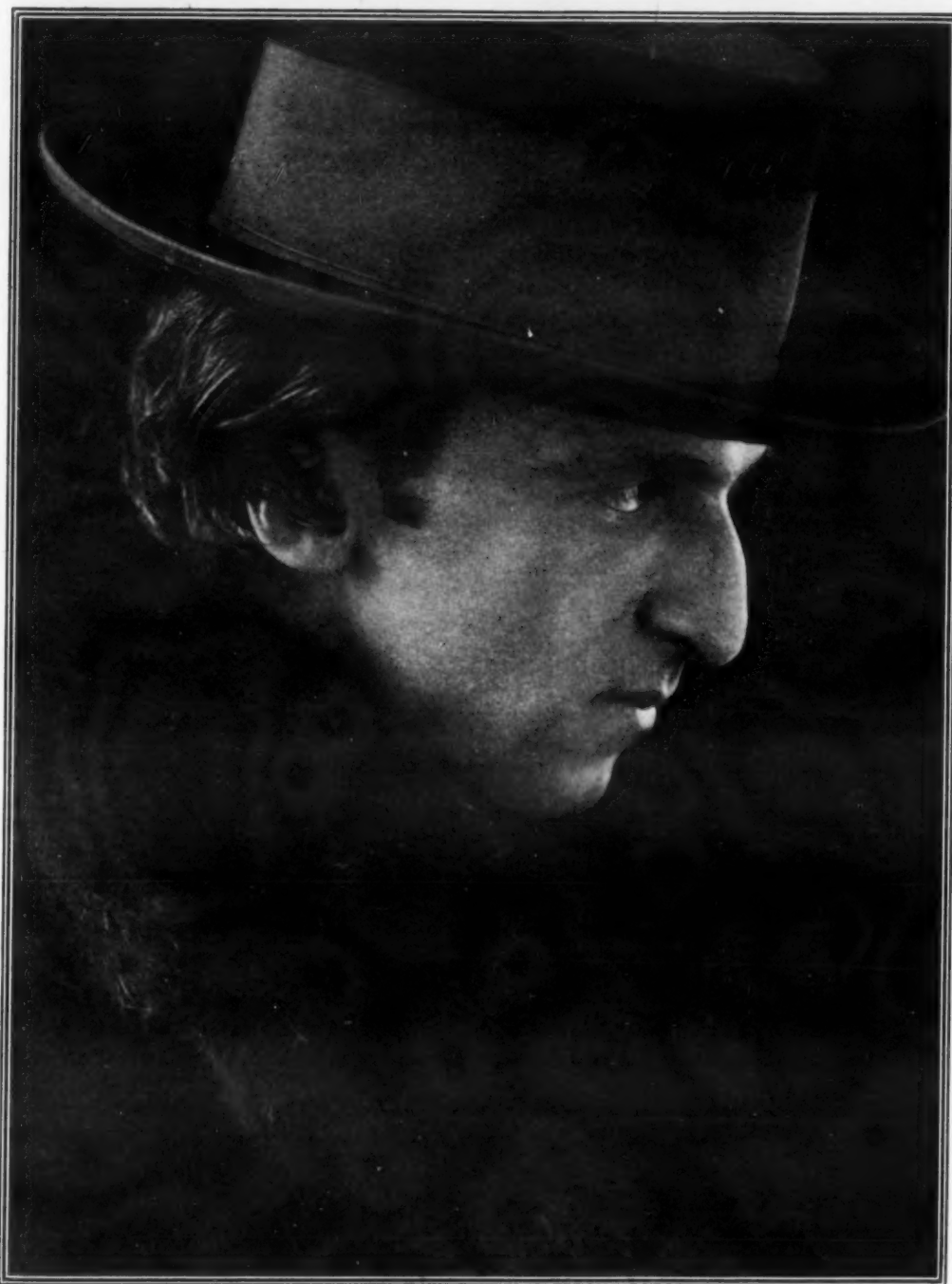
In the meantime he continued his theoretical studies with exceptional success. In 1894, after four years of study, Kussewitzky was engaged as first contra-bass player of the Moscow Imperial Opera House Orchestra, and he remained in this position for ten years.

In 1900 he was appointed professor of the contra-bass at the Moscow Conservatory, but he soon gave up this position in order to have more time to travel as a double-bass virtuoso.

At his first concerts in Moscow and St. Petersburg, in which he had the assistance of his famous countrymen, Chaliapine and Sobinoff, he aroused enthusiasm, and after the St. Petersburg concert the critics wrote that nothing had been seen like it since Patti's last appearance in that city. The receipts of this concert were 11,000 roubles (\$5,500). His successes in Berlin, Vienna, Leipzig, Budapest, Paris and London were of the most sensational kind.

For conducting, too, Kussewitzky has a special genius, and his recent concerts last season with the Berlin Philharmonic Orchestra were brilliant successes.

## Another American Tour Announced for Arthur Hartmann, the Violinist



ARTHUR HARTMANN

From the Most Recent Photograph of the Eminent Hungarian Violinist, Who Returns to America for a Tour Next Season

Arthur Hartmann, the Hungarian violinist, who made such a pronounced success in America during the season of 1906-07, will return in October of the present year for another tour under the management of Haensel & Jones. Hartmann played about seventy concerts last year, and it is confidently predicted that his next tour will run to over one hundred appearances. He has already been booked in Boston, Minneapolis, St. Paul, Dubuque, Denver, Kansas City, Salt Lake City, Boise, Helena, Spokane, Seattle, Victoria, Tacoma, Portland, Oakland, Cal., and for three engagements in San Francisco.

Hartmann recently appeared in a series of three concerts in Berlin with the Mozart Orchestra and scored a sensational success. His triumphs in musical Europe during the past two years have won for him an undisputed place among the greatest violin-

ists of the present generation. In Berlin, in London, in Holland, in Scandinavia, in Hungary (of which Hartmann is a typical son), in Roumania, Austria, Bulgaria, he has won from the public and the press most enthusiastic verdicts.

In Christiania, last year, Grieg embraced Hartmann publicly at one of the latter's concerts, and called him an "inimitable master." In Buda-Pesth, Jeno Hubay, himself a violinist and composer of world-wide fame, headed the band of enthusiasts who carried Hartmann from the hall in triumph.

In Holland, where the great violinist has given concerts with Harold Bauer, and Pablo Casals, he is little less than a musical idol and his appearances there insure a sold-out house. In Roumania he is a prime favorite with Queen Carmen Sylva, who has decorated him and never fails to attend his recitals in Bucharest.

## GEORGE W. CHADWICK TALKS TO GRADUATES

**Commencement Exercises at the  
New England Conservatory  
of Music**

BOSTON, June 29.—The commencement exercises at the New England Conservatory of Music were held Tuesday afternoon in Jordan Hall, and one of the most interesting programs ever given on one of these occasions was presented. The accompaniments were played by the Conservatory Orchestra, Wallace Goodrich, conductor. At the close of the program an address to the graduating class was made by Director George W. Chadwick, and this was followed by the presentation of diplomas to the graduates.

The selections and those who took part follow: Bach's Prelude and Fugue in C Major, for organ, Alice Mabel Shepard, Roxbury; Mozart's Aria "Non piu andrai," from "Le Nozze di Figaro," Charlemagne Pol Plançon, Danbury, Conn.; Beethoven's Concerto in G Major, for pianoforte (first movement), Florence Fern Larrabee, Petersburg, Va.; Debussy's Aria, "L'année en vain chasse l'année," from "L'Enfant Prodigue," Grace Wittier Field, Denver, Col.; Beethoven's Quartet, "Mir ist's wunderbar," from "Fidelio," Charlena Freeman, Amherst, N. S.; Nellie Pearl Brushingham, Chicago, Frank Otis Drayton, Boston, and Mr. Plançon; Bruch's Aria, "Penelope ein Gewand wirkend," from "Odysseus," Jessie Miriam Swartz, Albany, N. Y.; Chopin's Polonaise in F Sharp Minor, Ariel Frederica Gross, La Crosse, Wis.; Ponchielli's Aria, "Cielo e mar," from "La Gioconda," Mr. Drayton; Saint-Saëns's Concerto in G Minor, for pianoforte, andante movement, Lillian Goulston, Roxbury, Mass.; allegro and presto movements, Annie Woods McLeary; Weber's Overture to "Euryanthe," by the Conservatory Orchestra.

In a program of such uniform excellence it is difficult to single out any two or three, but the singing of Miss Field, who received highest honors in her class, and the singing of Mr. Plançon deserves, perhaps, special mention in the vocal part of the program, although Miss Swartz's contralto voice shows most careful training, and she is evidently a thorough musician. Mr. Plançon has a most agreeable voice, and uses it effectively. The Beethoven Concerto was beautifully played by Miss Larrabee, who was one of the honor pupils in the class. D. L. L.

### New York Singer in Pittsfield, Mass.

PITTSFIELD, MASS., June 29.—Edith Rodgers, of New York, will give a song recital at the residence of Mrs. Henry W. Bishop on Thursday afternoon. Arthur Rosenstein will be her accompanist, and a program of songs by Haydn, Schumann, Franz, Hahn, Weber, Rubinstein and Sinding has been arranged.

As a tribute to the memory of Robert Volkmann, the composer, Leipzig has named one of its new streets the Robert Volkmann Strasse.

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## Modest Altschuler's Remembrance of the Late Nikolas Rimsky-Korsakoff

The death of Nikolas Rimsky-Korsakoff on June 21 is a matter of especially sincere grief to Modest Altschuler, director of the Russian Symphony Society, of New York. He had been a friend of the dead composer for years, and last May spent a day with him at his home in St. Petersburg. Rimsky-Korsakoff made a deep impression on the young standard-bearer of Russian music in America, and a few days ago Mr. Altschuler talked to me of his visit and his impressions.

"When I was a pupil in the conservatory at Moscow, Rimsky-Korsakoff used to come occasionally to visit us, and we used to see him, but never to speak to," said Mr. Altschuler. "So I had something of a remembrance of him when we were playing his music in New York and he was sent all our programs.

"It was not, however, until last May that I personally met him. I cannot tell you how impressed I was with his strong personality, how vividly that impression remained with me, and with what a shock I heard of his death!

"I had expected to see an old man before he came into the reception room where I waited—and what a surprise! When sixty-three years old, as he was then, there was a youthful spirit burning in his eyes that was positively inspiring. It was that which made him look younger than his friend and fellow-composer Glazounow, who is about forty-three years old. For Glazounow, when he plays, is slow and indifferent; it seems as if he really didn't care. Yet we know that he does care; we see his carefulness in all his works. He is the biggest man I have ever seen, but always he exemplifies his largeness of spirit rather than the grossness of his body.

"Russian musicians shall always be inspired by three men: Michael Glinka, the pioneer of them all; Tchaikowsky and Rimsky-Korsakoff. The last-mentioned was the creator of folksong in music, and folksong will last as long as anything lasts.

"Rimsky-Korsakoff's music was entirely national. It came from the people; and

with him and with the other two it would seem that the Russian Symphony Society has much to work from.

"To a Russian, Tchaikowsky's music means 'life' in Moscow, in St. Petersburg, in any of the great capitals; but the music of Rimsky-Korsakoff means all that is in Russia's world or in Russia's remembrance. He is the man of folksong—the man of things which shall live forever. He makes into gold that which was left silvered.

"It came about that I met Rimsky-Korsakoff just after he had come back from Paris, where five historical concerts had been given. 'I listened while I was there,' he said, 'to Debussy's works, to "Salomé" and to "Louise," by Charpentier. But then I came back to our Russian music to find repose.'

"Do you know," said Mr. Altschuler, "that when Diagelew, the manager of French concerts, came to Glazounow to arrange for a number of appearances, he asked Glazounow what he thought it would be worth to him to go to Paris to conduct some of his works.

"One hundred dollars," said Glazounow, after much figuring—of course he put it in rubles.

"Diagelew was much embarrassed, according to Mr. Altschuler, and said, 'You have put in merely your expenses; let me make it 2,000 rubles.'

"How much are you giving Rimsky-Korsakoff?" asked Glazounow.

"Two thousand rubles," was the reply.

"Ah, then I shall take nothing. Of course I can take nothing if he is given that." "And," says Mr. Altschuler, "he seemed to speak the 'he' as though it should be begun with a capital 'h.'"

Rimsky-Korsakoff improved his time in Paris when he was there just before Mr. Altschuler saw him by listening to works of other masters which he had not known. He witnessed "Salomé," and he says he felt like hissing. It was, to his mind, too "unsimple." He liked it, however, in one place—that is, when St. John went into the cistern. "There is one note sounded there—just one," he said; "no Strauss chord—it was the best thing in that opera."

Mr. Altschuler talks of the Russian com-

poser's children and their bent toward all that is musical—how Mme. Rimsky-Korsakoff wished her husband to hear other music than Russian, and asked him to travel; how Wagner influenced his later works—but it shall, perhaps, require a book to tell all that.

LEE.

### ARION SOCIETY'S FAREWELL

#### Arthur Claassen and His Singers in Last Concert 'Ere Trip Abroad

The Arion Singing Society, of Brooklyn, Arthur Claassen, conductor, which departed for a European tour on June 27, gave a farewell concert in the Broadway Theater, Brooklyn, on Saturday evening, June 20, and aroused a house-filling audience to great enthusiasm.

The soloists of the occasion were Lilian Funk and Louise Schippers, sopranos, and the Arion Chorus was assisted by the Arion Quartet and the Manhattan Ladies' Quartet, while Jeanette Louise Manning was at the piano.

The eight male choruses were given with a precision of attack, a spirit and a vim that surprised even those familiar with the society's work, while both quartets were in excellent form. The soloists demonstrated that no mistake has been made in their selection for the sort of performances which are to be given on the foreign tour, and Louise Scherhey sang Mr. Claassen's beautiful "Ganz in Geheimen" beautifully.

The program closed with an effective rendering of the Pilgrim Chorus, from "Tannhäuser," by the male chorus.

### Wisconsin College of Music Exercises

MILWAUKEE, WIS., June 26.—Twenty-one students were graduated from the Wisconsin College of Music in Mozart Hall, No. 811 Grand avenue, and one of the most successful years in the history of the school was brought to a close last week. This comparatively new college of music has been securing an enviable reputation not only about Wisconsin, but throughout the Northwest.

M. N. S.

The Berlin Komische Oper ensemble sang Puccini's "Tosca" and d'Albert's "Tief-land" at the recent Prague festival.

### HERBERT AT WILLOW GROVE

#### Composer-Conductor's Popularity in that Section Shown by Long Engagement

PHILADELPHIA, June 29.—Beginning yesterday, Victor Herbert and his orchestra are the musical attraction at Willow Grove Park during the coming five weeks. So popular is this composer-conductor that the period of his stay is expected to show a greater outpouring of music-loving Philadelphians and suburbanites to the music pavilion in the beautiful old York road resort than has yet been seen this season.

The high grade of the lighter classical music offered by Mr. Herbert strikes a popular chord and is doubtless responsible for the fact that the writer of "Mlle. Modiste" is booked for a longer engagement than any other musical organization. It is now the third year that he has enjoyed this distinction, and the receptions accorded him by his audiences seem to confirm the judgment of the park management.

During the past Winter Mr. Herbert has written several new compositions, and these will be presented during the present engagement in addition to all the well-remembered favorites of last season.

S. E. E.

### ALLEN SPENCER'S RECITAL

#### With Edwin Walker He Performs at the University of Chicago

CHICAGO, June 29.—Allen Spencer, of the American Conservatory of Music, assisted by Edwin Walker, tenor, were the soloists at the second of the Summer concerts at the University of Chicago given at Mandel Hall Tuesday evening, June 23. Mr. Spencer played from Brahms, Mendelssohn, César Franck, and Rameau-Godowsky for his first group, which was delivered with his usual intelligence and fine technique. His rendering of Schumann's "Des Abends" was especially effective, and other numbers were Debussy's "A Night in Grenada," MacDowell's "March Wind"; Chopin-Liszt's Chants Polonaise, No. 5. Liszt's Polonaise in E Major and Petrarch Sonnet, No. 105. Mr. Walker contributed several numbers.

C. W. B.

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# ECHOES OF MUSIC ABROAD

HERE is Sophie Menter turning up at the most unexpected time in the most unexpected place. Though long considered practically out of the running, she suddenly announces two recitals in London—encouraged, possibly, by the "chivalrous-at-all-costs" policy of English critics towards the luminaries of a bygone day. If she thus relied upon generous treatment on the part of the press reviewers she assuredly had no reason to feel disappointed.

No doubt she still wears her hair in ringlets, caught up quaintly with a sky-blue ribbon, just as she did long, long ago and still affected when she made a Berlin reappearance five or six years since at a Philharmonic concert, when she looked as if she had just stepped out of an old-time fashion print. And yet Mme. Menter, who was one of Liszt's pupils, and whose matrimonial experience with David Popper, the 'cellist, proved unsatisfactory to all concerned, is not elderly as artists are judged nowadays. Her Russian colleague, Vladimir de Pachmann, whose playing admittedly reveals no trace of approaching age, is two days older than she. He will complete his sixtieth year on July 27. His quiet début on the scene of life in Odessa was followed on July 29 by her equally inauspicious advent in Munich. Lilli Lehmann, who still can pack a house, no matter how large, wherever she sings, was born in the same year, two months before them.

Of Mme. Menter's playing of Beethoven's Sonata, opus 109, one London critic says: "She, indeed, must have satisfied not only those whose main regard was directed to telling execution, but those to whom a really artistic and expressive interpretation of a fine composition makes a strong and sure appeal." She likewise gave a "firm and effective rendering" of the Chopin Scherzo in B Minor, and played Beethoven's "Turkish March" with "plenty of verve" and Scarlatti's Pastorale and Capriccio "delightfully."

At the second of her two recitals her program was as follows:

Etudes Symphoniques.....Schumann  
Prelude.....Bach  
Allegro.....Durante  
Moment Musical.....Schubert  
Marche Funèbre and Finale, Op. 35.....Chopin  
Gavotte.....Eugene Menter  
Romance.....Rubinstein  
"Elfentanz".....Sapellnikoff  
Etude, C major.....Rubinstein  
"Tannhäuser" Overture.....Wagner-Liszt

\*\*\*

FROM Paris and the overcrowded Père la Chaise, where, since buried there in October, 1849, they have lain between the tombs of Cherubini and Bellini, the remains of Chopin are to be removed to Warsaw, as the result of negotiations carried on by the Warsaw Chopin Society. It is planned to build a more elaborate tomb, and also to arrange a Chopin Museum, in which a valuable collection that has been secured of the composer's manuscripts and letters and other souvenirs will be kept.

Chopin's grave at Père la Chaise has been sadly neglected for years. It is related of Teresa Carreño that some time ago when in Paris she made a visit alone to the City of the Dead where so many illustrious men and women lie buried, and, finding Chopin's gravestone covered with pencil autographs, she spent the forenoon cleaning it with her handkerchief. The latter, needless to say, was in shreds when

she had finished, but the remnants are carefully preserved to this day.

\*\*\*

LAST year's revival in London of Offenbach's "Tales of Hoffmann" by the ensemble of the Berlin Komische Oper, has been followed this season by another Offenbach season, this time with a French company, headed by Mme. Tariol-Baugé, of

"What a lot of newness there is in the old masters of music! Or is it, rather, that there is such a lot of the old in the new masters? Perish the thought—in the presence of the new masters, anyhow. The great idea of the light composer of to-day—I mean him who composes for the theater—is to provide a waltz that shall appeal to all that is most soporily sentimental in you, and send you home dreaming of the missed opportunities of your early dancing days. And yet there is just such a waltz in Offenbach's 'La Fille du Tambour Major,' which has been so successfully revived at the Shaftesbury Theater, and

the new waltz at Daly's is old—and the old waltz at the Shaftesbury is new. The good thing can never be a back number forever. This waltz is as soothing and as haunting as that rocking-horse melody from the 'Contes d'Hoffmann.'"

Another English critic, comparing Mme. Tariol-Baugé with the light opera stars of his own country, has placed his opinion on record that, as a general rule, while the London prima donna—it is his choice of terms—is all sweetness and prettiness, the Paris prima donna is all cleverness and art.

\*\*\*

CASTING about for new material, Leoncavallo, whose "Red Shirt" is slated for an early Fall première at the Opéra Comique, has placed himself in communication with Henrik Sienkiewicz, in reference to the use of one of the Polish author's novels as the libretto for an opera. Sienkiewicz has expressed his willingness to collaborate with the composer of "I Pagliacci," but reserves for himself alone the writing of the libretto.

\*\*\*

AS though it were not already amply provided with opera houses, excepting in regard to a suitable home for the Royal Opera, Berlin is to have another building consecrated to the lyric muse, at which popular prices will prevail. Past disastrous experiences with undertakings of this nature have not daunted the promoters of the new project. It is only two or three years since the National Theater had to close its doors after one short season, which had been highly commendable from the point of view of artistic results. The inconvenient location, however, far removed, as it was, from the center of the city, was responsible in great measure for the financial loss sustained. In the present instance that mistake has been avoided by choosing a site in the Potsdamer Strasse. The seating capacity is to accommodate 2,500 people.

\*\*\*

PARIS has been lending its ear with unwonted readiness to the music of other countries of late. One of its most recent concerts was a recital of compositions by English musicians, principally Ethel Smyth, whose "The Wreckers," finding the door of Covent Garden locked and barred, had to be given, if at all, in concert form.

The French critics comment favorably upon the Englishwoman's work as revealed in excerpts from her last opera and, more especially, in her settings of three Rénier poems, "Odelette," "La Danse" and "Chrysis." Two melodies by Norman O'Neil, a romance for flute by York Bowen and two "Songs chinois" by Cyril Scott, for a tenor voice, also had place on the program.

\*\*\*

TO judge by the will of Jacques Blumenthal, who died a few weeks ago in London, where he had lived for sixty years, there was more money in composing songs of the "Across the Far Blue Hills, Marie," kind than there is nowadays in turning out the songs a Reger, a Weingartner, a Hugo Kaun or a Chadwick would write. Blumenthal, whose ditties were a storehouse for the singers of the last generation, and who also wrote salon pieces for the piano, the violin and the cello, left an estate worth over \$300,000.

\*\*\*

ENGLAND has an Orphanage for Children of Musicians. It was a co-beneficiary of the National Sunday League Concert in Queen's Hall a fortnight ago. J. L. H.



FRANZ VON VECSEY

This young Hungarian violinist, who first came before the public a few months before Mischa Elman, soon to be heard in this country, first became known outside of Russia, has been appearing in concert less than usual during the last year. In the death of Joseph Joachim he lost a self-constituted musical guardian, whose influence over him had far-reaching effects. He has been continuing along the line of work outlined by Joachim and is said to be maturing rapidly in his art.

whom only pleasant things have been said. Both "La Fille du Tambour Major" and "La Grande Duchesse de Gérolstein" have been revived, and the effect of Offenbach's sparkling, refreshing music on the modern public can be discerned in recent comments in *M. A. P.*:

which was written when the present generation of playgoers had not long learned how to walk, let alone how to waltz."

The writer then refers to the haunting waltz in "The Merry Widow," still running at Daly's Theater, after completing an uninterrupted year, and concludes: "Yet

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Carl E. Dufft, basso, accompanied by Mrs. Dufft, will spend July at Belmar, N. J.

Jack Mundy, baritone, will spend July and August at his camp in the Adirondacks.

Charles L. Van Baar will tour the Adirondacks in his new Haynes car during the Summer.

Mr. and Mrs. Edwin Lockhart are spending the Summer at their bungalow on Staten Island.

Charles Abercrombie will open his new studios at No. 400 Fifth avenue, New York, near the Waldorf-Astoria, by September 1.

John W. Nichols, tenor soloist of St. John's Chapel, New York, is singing at St. Peter's Church, in Gallilee, N. J.

Palmer Christian, a concert organist of Chicago, gave a recital at Kankakee, Ill., on June 18 at the First M. E. Church.

After serving as organist of the Evangelical St. Peter's Church, of Buffalo, for twelve years, C. A. Goehle, the organist, has resigned his position.

Edith Rodgers, of New York, gave a song recital in the Garden House, Lenox, Mass., on July 1. Arthur Rosenstein was her accompanist.

Louis Arthur Russell, of Carnegie Hall, will conduct a Summer course of classes and lectures in the Russell methods, also a special class in public school music.

May Kidder-Pierce is arranging a series of recitals for the Summer, to be given at some of the most exclusive resorts near New York City.

A concert was given last Friday evening at New Rochelle, N. Y., by two pupils of Mrs. Peckham, Victor Ritchie and Eugenia Gabler.

Mr. and Mrs. Edmund Severn, of No. 131 West Fifty-sixth street, have just finished a series of recitals at Springfield, Mass.

Carlos Sanchez has been reengaged as head of the vocal department of Hasbrouck Institute, New York, and will continue at Lachmund Conservatory also.

The Philadelphia Orchestra has arranged with R. E. Johnston for Alexander Petschnikoff, the Russian violinist, for their November 13 and 14 concerts in Philadelphia.

J. Van Broekhoven's new vocal method is making its mark. The musical and medical professions are unanimous in recognizing its many new and novel features in tone production.

Warren R. Hedden, warden of the American Guild of Organists and organist of the Church of the Incarnation, accompanied by Mrs. Hedden, sailed for Europe Sunday, to spend the Summer abroad.

A piano concert was given by the pupils of Florence R. Brail, assisted by Melvin Martinson, violinist, and Ethel Wheeler, soprano, Tuesday evening, June 23, at Kimball Hall, Chicago.

Mrs. Josefa Middecke, the New York teacher of singing, who has just completed her season, sailed for Europe last week and will return during the middle of September.

The Walter Spry Piano School gave two closing pupils' recitals at the Studio, in the Fine Arts Building, Chicago, the first of which took place Saturday afternoon, June 20, and the second, Saturday morning, June 27.

Alfredo Oswald, the eminent French pianist, has been engaged for the Spalding tour, which begins next November and extends from the Atlantic to the Pacific Coast, and from Halifax, N. S., to San Antonio, Tex.

Mildred Windsor, a pupil of Thekla Adam, of Buffalo, gave a piano recital on the afternoon of Wednesday, June 24, at her teacher's studio. The program embraced selections by Mozart, Bach, Schumann, Grieg, Chopin and Moszkowski.

The annual piano recital of the pupils of Fredericka Godfred, of Cincinnati, O., assisted by Mrs. Joseph A. Lealan, was given on the evening of Thursday, June 25, at Trinity Guild Hall. The program included a good many classical as well as modern selections.

M. D. Swartwout, who has had a busy season at his studio at No. 117 East Seventy-sixth street, New York City, and Mrs.

Swartwout have taken a furnished cottage at Mt. Tabor, N. J., for the Summer. They will resume their piano and vocal instruction in September.

Among the talented pupils of Hannah Butler, of the Cosmopolitan School of Music, Chicago, is Birdie Jackson, who appeared at Waukesha, Ill., on June 26; Mrs. Ira Weaver, Milwaukee, June 26, and Mrs. Latham Carroll. Daisy Judson has accepted the position as soloist at the Englewood M. E. Church.

Mrs. R. W. Isbell, Isaac Gans and Edna P. Jones, all pupils of Edna J. Sheehy, of Washington, D. C., gave a vocal recital on the evening of Friday, June 19. In joint and concerted numbers the young women sang excellently and pleased an appreciative audience.

R. E. Johnston has arranged for Mme. Jomelli to appear at the Worcester Festival, Maine Festival and Columbia Festival. Engagements have been closed for her at Indianapolis, St. Louis, Denver, Boston, Montreal and Buffalo. Three engagements for her have been arranged in New York City.

The piano class of Elinor Young, of Cincinnati, O., appeared in an interesting recital in her studio on Saturday, June 20. The program included compositions by Mozart, Goldner, Chopin, Chaminade, Conover and Kuhlman. Those who took part were Margaret Michie, Erma Fabel Jones, Alice Michie, Naoma Haag, Elizabeth Kabua, Elva Cooper, Della Michie, Helen Stanley and Mrs. C. H. White.

The pupils of W. L. Blumenschein gave three recitals in the chapel of the Third Street Presbyterian Church, Dayton, O., on Monday evening, June 22, Tuesday morning and Tuesday evening, June 23. The programs were all well balanced, and a wide variety of numbers, vocal and instrumental, were given by the young men and women in a manner flattering to Mr. Blumenschein's instruction.

Holcombe's Band, under the direction of George H. Holcombe, at Riverview Park, Chicago, has been presenting interesting programs. A number of classical selections are given on each program, with enough of the good, popular class to interest those who do not care for the classics. Anna Woodward, soprano, has been the soloist for the entire season. Her voice is of a dramatic quality and carries remarkably well.

Mrs. Carolyn Von Benzon, of Los Angeles, a well-known concert singer, has signed a contract for five years with Henry W. Savage. Mrs. Von Benzon came to New York from the West several months ago, since which time she has been taking daily lessons from S. C. Bennett, of Carnegie Hall. She will make her first New York appearance in the "Merry Widow." Mr. Bennett is kept very busy this Summer, and will continue to teach during the warm season.

The annual recital and graduating exercises of the Century School of Music and Oratory was given in Kimball Hall, Chicago, Monday evening, June 22. Chester N. Hanson is the director of this school and also a dramatic teacher. Mrs. Hanson is a teacher of vocal and piano and E. J. Gemmer is a piano teacher. Those receiving diplomas were Elsa Scheerer, Lulu Holmes, Anna L. Sim, Anna B. Staehlin, Lyda A. Perry, Myrtle Stickle, Francis G. Bogard, Bernice Riley and Henrietta Weil.

Rowland E. Leach, a violin instructor of the musical faculty of Beloit (Wis.) College, and a musician who has been the center of musical life at the college for four years, has recently graduated from the academic department of the college and will leave the institution to enter Harvard University to specialize in the study of music. Paul H. Neilson, a violinist, and pupil of Dr. Edward Blitz, will take the place of Mr. Leach. The new instructor has taught in several colleges and goes to Beloit from Cotty College, Nevada, Mo.

The closing recital of the pupils of Scranton, Pa., College of Music, of which Haydn Evans is director, was held on June 25, at Guernsey Hall, Scranton. The pupils were assisted by Ruth Parry, a promising young soprano, of Salt Lake City, and Julius Judd, baritone. Those who participated were Ruth Parry, Julius Judd, Marguerite Montgomery, Vira Ebenbeck, J. V. Kearney, Miss Parry, Arthur Bruner, Lydia Loftus, Walter Roescher, Bessie Mills, Maud Haigh, Mrs. J. Seamans, Elizabeth Thomas, Mrs. Arthur Long and Gussie Fritz.

At the eleventh annual commencement exercises and concert of the People's College of Music, given in Kimball Hall, Chicago, Saturday evening, June 27, teachers' diplomas were awarded to Sylvia Sideman, Clara Millard, Lillian Asher, Anna C. Whelan, Rose Burns, Ethel Mollan, Florence E. Trocky and Anna V. Powers. The graduates all appeared on the program and in addition to them were Ruth Krueger, Mildred Eberhard, Walter A. Garvey, Lincoln Steffens, Katie Krol, Grace M. Peterson, Sarah M. Waxman, David Mills, Annette Waxman, Delia Daniels, Rose F. Trocky, and a reading by May Rodwell. The medals and diplomas were presented by the director of the school, Thomas Holme.

#### Fischel Pupils Heard in Chicago

CHICAGO, June 29.—Pupils of Max I. Fischel were heard in recital in Assembly Hall of the Fine Arts Building, Thursday evening, June 25, assisted by Fredericka Keck, soprano (pupil of Frederick Brugger), Mrs. P. C. Parsons, Edna Bentz, Gertrude Bates and Gussie Lifchitz, accompanists. Mr. Fischel's juvenile violin class and ensemble class showed careful training, and their numbers were much enjoyed. Gertrude Consuelo Bates, Ben Mesirrow, Herbert Kirschner, John Deepdahl, Anita Parsons, Julius Modjeska and Adamae Parsons played violin numbers. Miss Keck has a soprano voice of fine quality.

C. W. B.

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**Boston's Opera Architect Returns**  
BOSTON, June 29.—P. B. Haven, of the firm of Wheelwright & Haven, who is the architect of the proposed Boston opera

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house, has returned from an inspection of the opera houses of Europe. The Vienna Court Opera made the strongest impression upon him.

Work on the Boston opera house is expected to commence within a month, and it is estimated that the building will be completed within a year. Mr. Haven claims that the structure will be the best of its kind in the country.

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**Joachim's Selection of Names**

[H. T. Finck in N. Y. Evening Post]

Joachim was certainly a very great musician, but his ear for names seems to have been surprisingly unmusical. He had six children, whom he gave these names: Mietze, Josefe, Lisel, Johannes, Hermann, Paul; and these, he told Julius Rodenberg, were his favorite names. The boys' names may pass, but surely Lisel is silly, Josefe common, and Mietze atrocious. Joachim's favorite painter was Leonardo da Vinci; his favorite dramatic characters Imogen and Fidelio; his favorite historic hero, Hannibal; his favorite occupation, quartet playing.

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"Music," remarked the man with long hair, "is the language of the heart."

"In that case," replied the man who takes things literally, "the person who likes ragtime must have a terrible pulse."—*Washington Star.*

Rudolf Wittekopf, the German basso, until recently at the Berlin Royal Opera, has now adopted the concert stage as his field.

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